

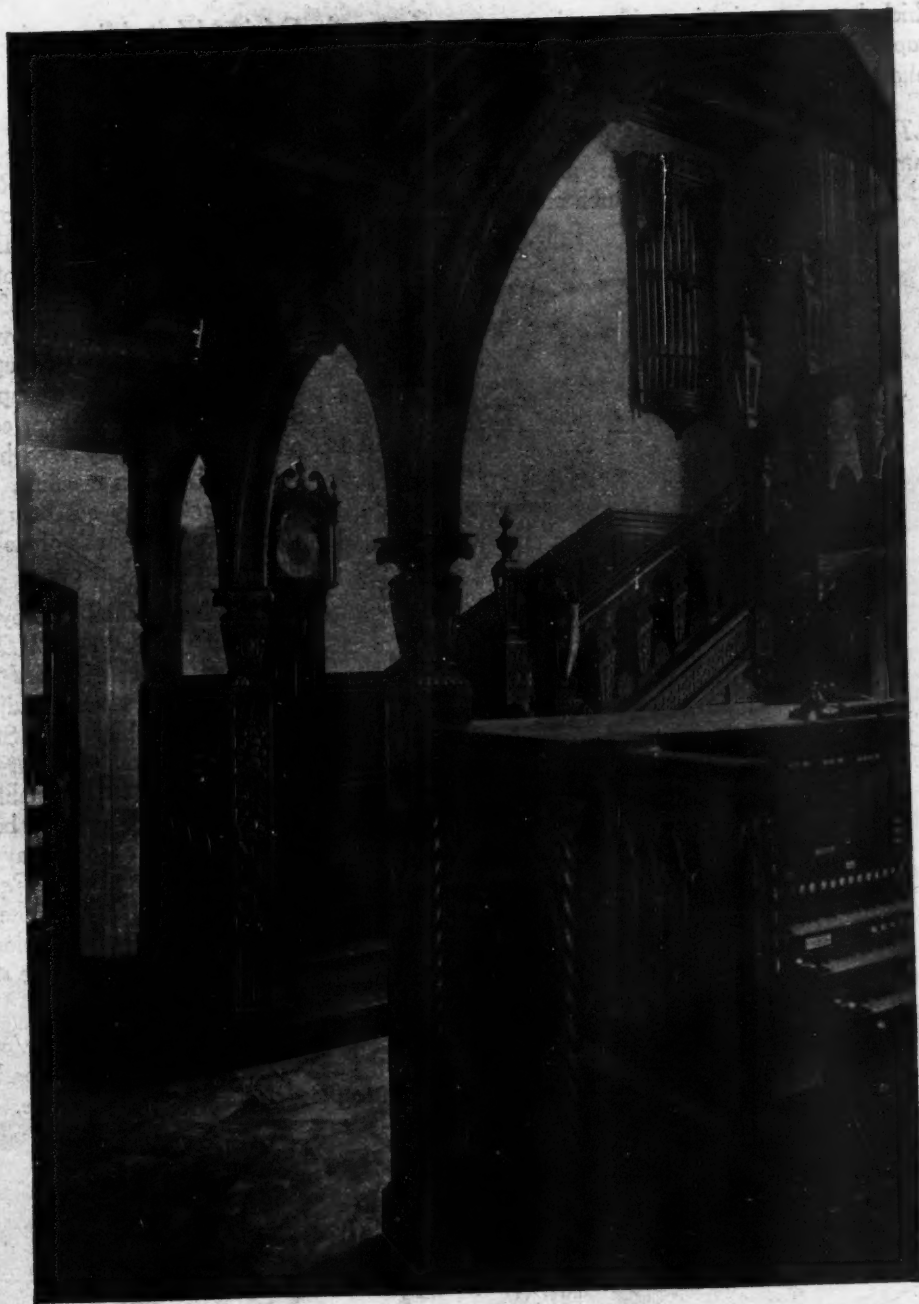
Indexed
MUSIC & DRAMA

PUBLIC LIBRARY

JAN 12 1927

DETROIT

The AMERICAN ORGANIST



JANUARY 1927
VOL. 10 - NO. 1

\$2.00 a year
25c a copy

PUBLIC LIBRARY
DETROIT MICH.

ANNOUNCING THE

Welte Organ Company

which has been incorporated in New York to carry on the growing organ business heretofore conducted as a division of the

WELTE-MIGNON CORPORATION

which latter organization will continue to manufacture the Original Welte-Mignon Auto-graph Reproducing Piano with its library of Welte Purple Seal Artist Records, and to collect the reproducing piano and music roll royalties.

The **WELTE ORGAN COMPANY** is in the business in a big way, and has been getting into shape to handle any amount of work, not alone in its recognized specialty of *Welte Philharmonic Reproducing Organs and Artist Records*, but in Church and Concert Organs of any size. The equipment of the plant

in New York City today is such that work impossible in any other organ factory can be built successfully. For example, the factory blowing plant supplies wind pressures up to 100 inches. For another example, one of the most beautiful and perfect working pieces of machinery anywhere is the organ roll cutting machine, *built right in this factory by our own mechanics* at a cost of thousands of dollars—and worth it. Think it over.

In March we shall occupy the new **WELTE ORGAN STUDIO** in our own **WELTE-MIGNON BUILDING**, 695 Fifth Avenue, adjoining the St. Regis Hotel at 55th Street, two blocks above our present quarters, where we have been established for twelve years. Our new building is admirably located, midway between *The Cathedral and the Park*. *The University Club* is across the Avenue,

the new *Aeolian Hall* on the corner below and the *Skinner Organ Company* another half block south. Gerald Holmes, architect of so many beautiful homes which contain Welte organs, designed the studio and organ screens and supervised the office layout.

We have been getting ready in other ways than factory enlargements and display facilities. Voicers and pipe makers of international experience and reputation have cast their lot with us. New relationships have been established and old ones strengthened which means much to those dealing with us in future.

Put your problem up to us.

WELTE ORGAN COMPANY

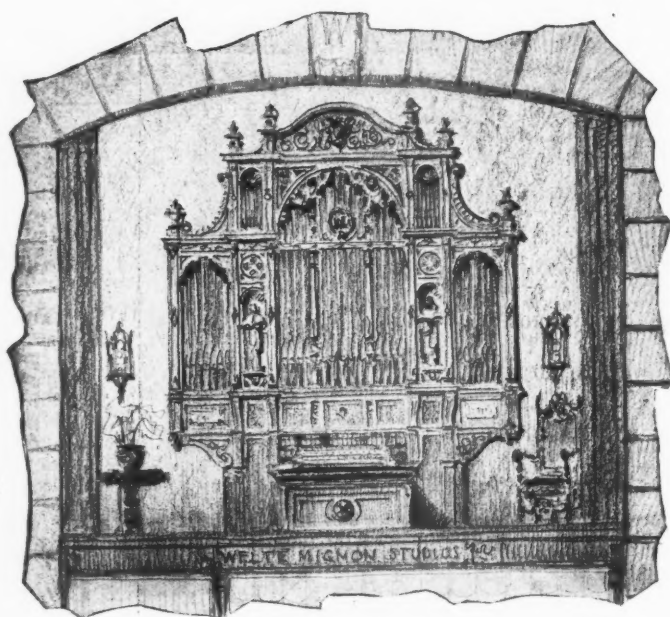
INCORPORATED

NEW YORK

For the present:
665 FIFTH AVENUE
(53d Street)

And the Factory, always:
297 EAST 133D STREET

After March 1:
695 FIFTH AVENUE
(55th Street)



R Y. 10

HILLGREEN, LANE & COMPANY

OF ALLIANCE, OHIO

HAVE AGAIN RECEIVED MOST GLOWING
TRIBUTE FROM A SATISFIED PATRON AS TO
THE LASTING QUALITIES OF THE ORGANS
THEY BUILD ACCORDING TO THE FOLLOWING
STATEMENT:

TRINITY COMMUNITY CHURCH (Methodist Episcopal)

LAKE DRIVE — CALKINS AVENUE — ORCHARD
HILL, GRAND RAPIDS, MICHIGAN

The three-Manual and Echo Organ purchased of you about three years ago is a source of continual pleasure and spiritual inspiration to us. Our musicians regard it as of unusual beauty of tone and of mechanism remarkably dependable and effective. Except for a little magnet trouble, the Organ has needed but slight attention.

We feel a sense of gratitude to you for the ingenious method by which you saved us a further considerable outlay. We had assumed that a second Organ would have to be purchased for our Community Auditorium; but the treatment you have given the Echo section renders it not only applicable to the main Auditorium, but also as a sufficiently powerful and resourceful two-manual Organ for our Auxiliary Auditorium. This you accomplished by an ingenious ventill system, subduing the tone entering the main Auditorium while yielding a sonorous and Churchly volume to the Community section.

Let us assure you of our appreciation of your services in designing so splendid and versatile an Organ for us.

Very sincerely yours,
(signed) ROBERT E. BROWN

HILLGREEN, LANE & COMPANY
Organ Builders, ALLIANCE, OHIO

Branch Offices:

Will A. Watkin Co. Dallas, Texas	Honolulu Music Co. Honolulu, Hawaii
Pitts Pipe Organ Co. 1913 Clark St., Omaha, Nebr.	James N. Reynolds, 119 W. 5th Street, Atlanta, Ga.
G. F. Dohring, .Room 427, No. 225 Fifth Ave., New York	Fred W. A. Witt, .2713 Clarence Ave., Berwyn, Chicago, Ill.

Repertoire and Review

Prepared with Special Consideration to the
Requirements of the Practical Organist
in Concert, Church, and Theater

AN ILLUSTRATED GUIDE FOR PURCHASERS

CUTHBERT HARRIS: MOONLIGHT, 5 pages of pretty music, that aims, as illustration 1324 shows, to be just an enjoyable melody against a wavering background. The middle section introduces contrast by way of stronger materials, still striving to



maintain the elements of simple musical beauty. With delicate and rich registration, the piece will make for enjoyment among audiences. We recommend it for all. No reason why it shouldn't grace an occasional informal recital program; certainly it is attractive enough. (Schmidt 1926, 50c net)

CUTHBERT HARRIS: TOCCATINA ALLA MARCIA, 7 pages of attractive music true to its title, with the first theme shown in excerpt 1325. This facile style is maintained throughout the first section and makes



happy music, easy to play, effective. The contrast section is harmonic and moves in steady quarters, and then the toccata and march spirits return and close the piece brilliantly. Fine for morning prelude or festival postlude; might even do for an informal recital; good for picture use too. (Schmidt 1926, 50c net)

MABEL LEE HATCH: EPILOGUE, five pages of happy, bright, brilliant, and easy music, tuneful and rhythmic; excerpt 1335 proves you should get it, for church or theater. (Schmidt 1926, 45c)



MABEL LEE HATCH: RESIGNATION, four pages of harmony, very quiet and solemn, for the church; easy, and moderately melodic. (Schmidt 1926, 40c)

MABEL LEE HATCH: SPRING MADRIGAL, five pages, a pretty melody treated as excerpt 1336 shows, save that we take not the statement but the recapitulation section so as to show also the top melody that has been added; the real melody should be played by the thumb on the lower manual. A tuneful piece



well worth using in church and theater. (Schmidt 1926, 45c)

MABEL LEE HATCH: A SUNSET SONG, four pages of tune as in example 1337; a pretty melody, nicely accompanied, something every congregation



will enjoy. Using sweet-toned registers of the organ on a piece like this ought to give pleasure to everybody. (Schmidt 1926, 40c)

EDWIN H. LEMARE: AUBADE Op. 145, 6 pages of interesting music whose thematic content is indexed by illustration 1326; much depends upon the facility of the player, for stiff fingers will not do here, nor will the over-legato. Played sprightly enough, with



snappy rhythm, rich tone colors, and graceful phrasing, the piece ought to be a gem for any recital program, even if its purpose is to be beautiful and not profound. There are under-themes and melodies to enrich it; each hand a place of equal importance in the scheme; besides, it is of good inspirational qualities. Better get it at once. (Schmidt 1926, 50c net)

Current Publications List

Compiled by ROWLAND W. DUNHAM

FOR THE CONVENIENCE of readers who want to meet today with today's music. Obvious abbreviations:

s.a.t.b.h.l.m.—solos, duets, etc.

e.d.m.v.—easy, difficult, moderately, very.

c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (pref.) or chorus.

o.u.—organ accompaniment, unaccompanied.

Readers will cooperate by placing their orders with the publishers who make these pages possible; their names and addresses will be found in the advertising pages.

Anthems

W. Berwald: "God of Love", 5p. s.m.cq. melodious. (Ditson 12c)

C. Bennett: "O Sing Unto the Lord", 12p. s.t.b.d. c. dignified and festive. (Ditson 15c)

J. L. Galbraith: "He That Dwelleth", 8p.a.m.cq. vigorous. (Ditson 12c)

Austin Organs

NOTE a letter from a church in which we have recently built an organ—particularly for the tone of satisfaction with all the circumstances of the matter:

Austin Organ Company,
Hartford, Conn.

At a meeting of the Vestry of All Saints Church the following was voted:

"Resolved that the Vestry of All Saints Church, Watsonville, California, expresses its gratification with the magnificent instrument of special construction, Austin Organ No. 1461, installed in our church October 1926, and tenders its thanks to the Austin Organ Co. for the many respects in which the terms of the contract were exceeded, and for special courtesies and considerations voluntarily extended by the Company."

Incidentally a new catalog, richly illustrated, is now available.

AUSTIN ORGAN CO.
175 Woodland Street - Hartford, Conn.

The Organ Dr. John M'E. Ward Selected For His Church

DR. JOHN M'E. WARD, of St. Mark's Lutheran Church, Philadelphia, Penn., an organist of renown and a respected authority on organ building, required an entire year to select from among the leading builders the one who was to build his church's organ.

It is a mark of valued distinction that the honor fell to the Hall Organ Company.

Although the completed organ, a \$25,000 four manual instrument, is full of individualizing characteristics, perhaps the most interesting is a floating string organ, playable on any manual as a group, or individually.

To hear it suddenly, while the organ is playing, is like being in a beautiful room that is suddenly flooded with brilliant sunshine. It gilds the lovely serenity of church music until the whole becomes a thing of surpassingly thrilling beauty.

But the organ throughout is a splendid tribute to the builder. The beauty of the individual stops and of the full organ cannot be surpassed. Throughout America there are other Hall Organs equally impressive. Let us send you the address of one near you. The Hall Organ Company, West Haven, Conn.

HALL

ORGANS

Firmin Swinnen

Private Organist for Pierre S. du Pont

a conspicuous beginning

"a revelation in color painting . . . clarity of rhythm ever present"

—THE DIAPASON (Oct. 1926)

"technique was flawless . . . program of unsurpassed excellence . . . amazing triumph"

—ELMIRA ADVERTISER
(Sept. 22, 1926)

"like listening to a great symphony orchestra"

—BUFFALO COURRIER EXPRESS
(Sept. 24, 1926)

FIRMIN SWINNEN
2520 Madison St. . . . Wilmington, Del.

Organ Jazz

A Course of Twenty Lessons in
Jazz Idioms for Organ

by

Edward Eigenschenk

Organist, Michigan Theatre, Chicago

Edited by Frank Van Dusen for use in the
School of Motion Picture Organ Playing
of the American Conservatory of Music

Contents of book include explanations and illustrations of an unlimited number of styles and embellishments employed in the playing of popular modern jazz

Price \$3.50 net, postpaid

Mail orders to

EDWARD EIGENSCHENK, Kimball Hall
306 So. Wabash Ave. Chicago, Ill.

Guilmant: "Thee Our Saviour", 6p.m.eq.u. arr. by Ryder. (Ditson 12c)

R. L. Hausman: "Our Master", 5p.e.qc.u. simple with fine text. (Lowden 12c)

Jensen: "Evening Prayer", 7p.e.qc. hymn-anthem. (Lowden 20c)

B. Levison: "Come Unto Me," 6p.a.m.qc. melodious. (Lowden 20c)

A. H. Ryder: "The Eternal Shepherd", 9p.a.b.m. eq. mostly quiet. (Ditson 20c)

F. W. Snow: "Te Deum in F", 15p.b.m.c. original and effective. (Ditson 20c)

R. D. Shure: "Sweetest Hour", 10p.m.qc. melodious. (Lowden 20c)

W. T. Timmings: "Bread of the World," 2p.e.q. u. excellent communion hymn-anthem. (Lowden 10c)

C. F. Williams: "Lord's Prayer", 3p.e.qc. simple. (Williams 15c)

Wooler: "Folded in Thy Peace", 4p.a.e. (Summy)
Vocal Solos

C. H. Lowden: "When I Embark", 3p.h.l.m. simple. (Lowden 35c)

W. T. Timmings: "Turn Thy Face," 4p.m. good melody. (Lowden 40c)

Cantata

C. B. Adams: "Heavenly Light," 64p.s.a.t.b.e.c. simple, for average choir. (Lorenz 75c)

G. H. Day: "Dies Irae," 21p. s.t.md. (W-S)

Organ

H. B. Gaul: Christmas Pipes of Country Clare, 5p. e. (Fischer 50c)

H. B. Gaul: "Easter Morning on Mt. Rubidoux," 9p. md. (Fischer 60c)

Handel: Suite from Water Music, 18p.me. arr. by Carl McKinley. (Fischer \$1.00)

H. S. Westbrook: Chanson Triste, 3p.me. (Summy 40c)

do.: Intermezzo, 3p.e. (Summy 40c)

do.: Menuett in Olden Style, 3p.me. (Summy 40c)

Books etc.

C. H. Lowden: The Minister and His Music, a practical treatment of a real problem; should be read by young organists and all ministers; sound and sensible. (Lowden)

E. Eigenschenk: Organ Jazz, 62 p. "a course of 20 lessons in jazz idioms for the organ." (Fulco \$3.50)

A. Freeman: Father Smith, 90p. "an account of a 17th Century organ maker", illustrated. (Mus. Opinion. 7s. 6d.)

Organ Music from Abroad

Paragraph Reviews for Professional Organists

By Roland Diggle

THERE HAS BEEN little organ music published abroad during the past year, or it has failed to reach my desk. There are however a few things of special interest, the first being TWO PRELUDES AND FUGUE'S by A. Goedicke that are published by the Musiksektion Des Staatsverlages at Moskau; as far as I know this is the first organ music published in Russia in the past twenty-five years. Engraving, paper and general get-up are better than anything published abroad today. There is nothing ultra modern in the music; both are well written numbers, good organ

music, and well worth hearing and playing. Number one in C minor takes 15 pages, and number two in E-flat 20 pages; my preference is for the second, the P85.Z45 of which makes an ideal service number. They can be obtained through the J. & W. Chester Co. of London.

The next number of interest is the third of the Cathedral Series of organ "symphonies" by Paul de Maleingreau, this time from the Ledue press. The work is called SYMPHONIE DE L'AGNEAU MYSTIQUE and is in three movements: I. IMAGES (Miles Christ-Doctores-Martyrs); II. RYTHMES (Virgines-Angeli-Eremitoe-Peregrinantes); III. NOMBRES (Agnus Dei, fons bonitatis et loetitoe). The work is not so difficult as the first two sonatas in the series and personally I find it more attractive, perhaps because it is not so ultra modern; the last movement is quite stunning and should make a splendid recital number. The whole work is only 35 pages long, just about right for a recital program and I shall be surprised if it does not get a wide hearing.

From the same press comes a CHANT TRISTE by Joseph Bonnet, the first thing from his pen for a decade or more; it is an attractive little number of four pages, quite easy and more suitable for church than recital.

Another number from Ledue is a transcription of a charming BERCEUSE by I. Albeniz done by M. Lanquetuit; it is slight in texture but seems to be liked by the average listener.

From the Curwen press there comes a SONATA by Becket Williams, something quite different from the average, and I have found it go over wherever I have played it. The work is twenty pages, full of contrast and variety, needs a good organ and a player that will read into it more than the notes. As far as notes go it is quite easy but I feel that the work has a personality behind it that must in some way be brought forward. The first movement is a QUASI ALLEGRO of ten pages that needs to be made rugged and strong; this leads into a charming LYRIC of three pages—if you are not careful its very simplicity will ruin it; on my organ it sounds very beautiful and the descending scale passage in the pedal toward the end is most effective. This is followed by a delicate little SCHERZO that always makes a hit, played on light registers it is bound to get an encore. The last movement, a fine PASSACAGLIA, can be made extremely effective with careful registration; it works up to a full organ climax and ends in a blaze of tone. I like the work immensely and am not surprised that it has earned the commendation of such men as Dupre in France and Walker in Vienna.

From the J. B. Cramer press I have two new issues, an EXHULTATION by Chastey Hector, and a GROUND by Henry Purcell arranged by Harvey Grace; neither call for many words; as novelties they may prove interesting, but that is all.

From Augener's there is a little three-page EVEN-TIDE by A. Herbert Brewer; it is nothing to write home about and I like my own little AT SUNSET much better and that's that!

Number
r two in
ond, the
number.
Chester

d of the
Paul de
ss. The
YSTIQUE
s Christ-
-Angeli-
nus Dei,
difficult
rsonally
t is not
tunning
er. The
ut right
sed if it

RISTE by
or a de-
mber of
church

ption of
M. Lan-
be liked

NATA by
rom the
r I have
of con-
a player
As far
he work
me way
a QUASI
rugged
of three
ity will
ful and
ward the
delicate
ayed on
The last
tremely
up to a
. I like
t it has
upre in

new is-
and a
Harvey
ies they

EVEN-
o write
t much

January 1927, Vol. 10, No. 1

The American Organist

G. SCOTT BUHRMAN, F.A.G.O. . . . Editor

ASSOCIATE EDITORS

William H. Barnes
Rowland W. Dunham, F.A.G.O.

CONTRIBUTING STAFF

LeRoy V. Brant
Roland Diggle, Mus. Doc.
William A. Goldsworthy
Frederick W. Goodrich
M. M. Hansford
E. Henry Kanzelmyer
Elizabeth Van Fleet Vosseller

Editorials and Articles

THE LAW RESIDENCE, NEW YORK	COVER
MR. ROBERT PIER ELLIOT	FRONTISPIECE
RATHER ONE-SIDED (5)	EDITORIALS
BIOGRAPHICALLY: MR. HENRY M. DUNHAM (11)	HAROLD SCHWAB
MR. ARTHUR TURNER (15)	T.S.B.
CHORAL SOCIETIES AND PROGRAMS (12)	LEROY V. BRANT
CLAVILUX (9)	

Notes and Reviews

BIOGRAPHICALLY:	REPRESENTATIVES' REPORTS	21
MR. S. M. GREENFIELD	PERSONALS—*with Photo	
MR. HENRY M. DUNHAM	BIGGS, RICHARD KEYS	10
MR. ARTHUR TURNER	*BLAKELEY, ARTHUR	19
BUILDER'S NOTES	CHRISTIAN, PALMER	10
CRITIQUES:	*CLOKEY, JOSEPH W.	13
MR. YON	*DUNHAM, HENRY M.	11
CLAVILUX	*ELLIOT, ROBERT PIER	4
FOREIGN NOTES:	*GREENFIELD, ALFRED M.	14
AFRICA	HATCH, MISS MABEL LEE	17
AUSTRALIA	*TRUMAN, ERNEST	20
BRITAIN	*TURNER, ARTHUR	15
FRATERNAL NOTES:	*WILFRED, THOMAS	9
S.T.O.	YON, PIETRO	10
MOUND BUILDERS		
RECTALISTS	Pictorially	
REPertoire AND REVIEWS:	CLAVILUX	9
CRIMES IN ORGAN MUSIC	FIRST METHODIST, LOS ANGELES:	
CURRENT PUBLICATIONS LIST	AUSTIN CONSOLE:	18
FOREIGN ORGAN MUSIC	ENTRANCE	17
GLEE CLUB LIST	INTERIOR	16
ORGAN MUSIC	WELTE-MIGNON STUDIOS	2a

Copyright 1927 by Organ Interests Inc.

PRINTED BY THE OVERBROOK PRESS, HIGHLAND, N. Y.

Address all communications to . . . 467 City Hall Station, New York, N. Y.



MR. ROBERT PIER ELLIOT

Vicepresident and General Manager of the newly organized Welte Organ Company, taking over the organ business of the Welte-Mignon Corporation which now retains only the Original Welte-Mignon reproducing piano—incidentally collecting royalties from every other American-made reproducing piano. The Welte Organ Co.'s employees are today three times those required for the organ branch of Welte-Mignon when Mr. Elliot took charge less than two years ago and its floor-space has doubled. The increased Welte organ business is reflected in the stock market, with 20,400 shares traded on the Exchange in one week, and prices rising from 27½ and 7½ to 47½ and 17½ for the two classes of stock in the two-year period. Welte is soon to move into its own new home on Fifth Avenue at 54th Street, New York, where the studios will house a concert organ and a 3m reproducing organ, with seating capacity large enough to accommodate combined meetings of the

A.G.O. and N.A.O.

The AMERICAN ORGANIST

Vol. 10

JANUARY 1927

No. 1

Editorial Reflections

Rather - One-Sided



PROFESSIONAL organists were once like the atom, indivisible. Later they became two, organists and renegades, the latter ultimately maturing to theater organists. Now there are three, concert organists are newcomers. The theater organist was condemned not by his own acts but by the acts of incompetent theater pianists whom managers placed on organ benches; the concert organist is judged by the incompetence of church and theater organists who would pose, for financial and egoistic reasons, as concert organists. I can't see any more honor in concert playing than in church or theater work; a concert organist can be a narrow-minded man of incomplete technical and personal equipment, whereas a successful church organist must be broad-minded, highly educated, and altogether a decent citizen in the town; the theater organist puts it over them both in matters of technical and practical musicianship, breadth of culture, personal adaptability—but he's still suffering badly from his environment, and that's his fault, he's getting more money than the rest of us anyway.

For the welfare of the profession, the sooner we bring about an absolute demarkation, the better will it be for all of us, artistically and financially. It is an unhealthy sign to see men and women who are only church organists, but mighty fine ones, willing to pose as concert organists. Of course the present public is incapable of knowing a concert organist from a church or theater organist; but that is not our excuse for continuing the evil, it is our challenge to eradicate it.

To begin with, there ought to be three kinds of recitals; the public recital, played by a concert organist; the informal recital, played by any man or woman who has achieved a measure of prominence as church or theater organist; and the musicale, played by any organist or group of them, selected for the reasons that govern most of our recital engagements today.

For the third group, any reasonably good organists, including the younger professionals, are entirely good enough and the right people to choose. This group would foster the use of the organ as a recital instrument and give public test to young aspirants. It would be organistically a sociable affair, not professional; criticism in its true sense would be unwarranted meanness.

The second group would be played by eminent church organists, theater organists, composers, and visiting organists

from Britain, Canada, and France. The type of playing and the program would be of higher grade; it would be a semi-public demonstration of the gifts of the organ profession to the laymen. An admission fee would be out of place.

The first group includes the true recitals by concert organists only and when the day comes in which the concert organist can afford his own studio organ, and can retire from church and theater work, then it would seem right to limit such engagements strictly to men and women who neither play in church nor theater, and whose only activity within the organ profession is that of playing the organ. Of course composition is always the privilege of any organist, and a certain amount of teaching is to be expected; but when a man crowds his schedule with lessons he can hardly be expected to have much heart left to put into the loveliness of a recital.

"We're thinking of having Dr. Terrible for recital soon, they say he's a fine organist. What do you think of him? We'll appreciate your advice."

"Sure he's a fine organist, one of the best (church) organists in town. Get him by all means, but not for a recital; have him give an illustrated lecture on training the boy's voice, that's his field; playing is only incidental to his service work, he's no recitalist, he's a church organist. Writing beautiful and neat deposit slips doesn't make a banker out of you, does it? Playing beautifully for his services hasn't made a concert organist out of him; you're an organist, you ought to know better than to mistake a choirmaster for a concert organist. Incidentally, there are too many half-baked recitals in your district and not enough illustrated lectures on chorus training, rehearsal, voice cultivating, church-music management; you're always aiming at the public when you had better be aiming at yourselves. Let the public alone till you have something above par to offer them."

The promiscuous engagement of a person for recitals merely because some member of the entertainment committee has heard that the honored sir or sis is a good player, and offering that sort of a program to the public, officially from the organ profession, as an example of the art of organ

playing, evidences pretty poor taste on our part as to what organ playing can be. The public soon realizes that that sort of playing can be heard any day of the week in thousands of theaters, and on Sunday in thousands of churches all over America; why should they pay a dollar to be bored to death? They can go to church and be just as thoroughly bored for ten cents.

The day is dawning when we official members of program committees of official organistic fraternities will dare award recital engagements only to concert organists, not church or theater organists. Our present methods are a bit crude.

When a manager asks a fee of five hundred from a local concert association or an organ builder or any commercial undertaking that expects to get financial or commercial profit in one form or another, he is justified in getting the fee or refusing the recital. But when he fails to recognize the position of a group of professional organists in a comparatively small town who are endeavoring to help him cultivate the commercial recital field by sponsoring the appearance of his artist and helping him drum up an audience and manage the local publicity—which these organizations do quite effectively for amateurs—he no longer deserves the support of the profession and has no right to ask them to include his artist in their season's schedule. It is usually impossible for these local organists to make enough at such a recital to pay a five hundred fee and all the expenses that go with it. A hundred dollars and expenses would be more like reason. The fraternal world claims that if the managers and artists will meet them half way in the matter of fees, they will gladly become the agencies of the managers and artists in helping cultivate the field of the organ recital. It sounds plausible. Isn't it worth a trial?

There is also the visiting organist from abroad who brings us his art. His usual aim is to make money in America, and we hope he succeeds. The field in which organ recitals are arranged for commercial purposes, just as orchestral concerts, piano recitals, and others are handled at present, is small for the organist, but it is growing, thanks to the concert organist

and his manager. In that field the manager holds out for his five hundred and we can be proud to support him. But the openings today for distinguished visitors are created half by the commercial field and half by the Guild and the National Association. Of course if local organists are willing to donate from their own limited funds to bring the recitalist at a high figure, they can be called philanthropists and honored accordingly after they are dead.

Yet there is another side to the question: A great organist charges twenty dollars for an hour lesson. Hearing that organist in a recital is worth at least twice as much as a private lesson, if our minds are alert enough; so if we pay about twice the lesson price for admission to a recital we pay about right. If the organists of Smyrna want to hear a great organist they can do it by paying the right price, even if it does seem high. Diamonds are not sold at the price of chocolate bars. It depends on just how serious we are about this business of organ playing.

In Great Britain the average recital fee is fifty dollars for ordinary mortals; for those above that class the fee may be doubled. The distinguished visitor to England gets about a hundred and twenty-five dollars for a high-class church or cathedral recital, and two hundred dollars for a real top-notch money-making event. These figures were given me by men who have written the checks. Even a Queen seems to view America from the standpoint of How much can I make? I like the way Americans go to Europe. They go to learn. Mr. Henry Willis came to America with pretty much the same spirit, though three generations of organ building gave him the right to think otherwise. Even though most of us have never heard a Willis Organ, the name Willis means to us all that is excellent in organ building. When a distinguished visitor comes to us as our guest, treats us accordingly, all the while gaining all he can in ways becoming his station, we have but honor and love for him.

Guilmant was the first of Europe's distinguished to visit us; his contribution was our first glimpse of the value of clean staccato—but we weren't able to capital-

ize on it, we were afraid to believe our ears. Then came Bonnet, who made a million-dollar contribution to the American organ profession but damaged the incipient recital business because his programs were above the populace that were asked to buy and his style too advanced to atone for the deadlines of the programs. Had Bonnet come to the profession alone and admitted only the discriminating public, instead of being hailed by us before the public that couldn't discriminate, his million-dollar contribution would have had no debit against it, nor robbed the American recitalists of the advantage of the infant field.

Dupre followed with his colossal improvising to astonish profession and public alike. His gifts to our profession were great, but the damage of his programs, which were just plain uninteresting to the publican, was equally great so far as the development of the recital industry was concerned—and let us not forget that Mr. Dupre went back home with vast profits and left us here to pay the organ recital's funeral bill, charged up to the income of our own incipient concert artists. The blunder was ours, not his; we presented him to the public with wildly joyous ravings, but they had to judge with their own ears and their own cerebral limitations. We are still paying the bill.

Bossi came and was handled as a great but informal artist—and as an artist he has never been equalled to my knowledge. As an executant he has been surpassed by a dozen of our own Americans. His contribution would be worth millions if enough of our organists had heard him, studied, and copied his style—his style was all he could contribute, his technic was commonplace. But that style was supreme. Mr. Hollins, already dear to the hearts of thousands of us by reason of his lovely music, was induced to come. He apologized for his technic, which he knew was no match for that native to us; but he tried improvisations, and he was shipped across our country in a way that could help neither him nor us—another blunder recorded against us, not him.

We've talked to our public of musicianly things and they thought we meant musical; we didn't even stop to explain.

Some of us do not recognize the difference ourselves. The public cares not a rap about things musicianly, it wants the musical.

Who in the world ever said Dupre was a concert organist, or Mr. Hollins? Mr. Dupre was a surpassingly excellent example of French scholastic organist, trained to the nth degree and exceeding American training by a hundred years; and that's just as far from being a concert organist as a potato-digger is. And Mr. Hollins was just a composer, a church organist, a teacher. Yet these men were brought to America to manufacture and sell organ recitals. They could have manufactured and sold examples in organ playing, organ interpretation, organ improvisation, organ composition — sold them to us, not to the public. For that miscalculation, gentle reader, you and I and all our brothers and sisters are paying the penalty before our public.

We must make the best of it, each man for himself, in balancing the debits and the credits. We cannot forget that every time a visitor wrote down an engagement, a native artist was deprived of one; nor can we forget that every time one of us heard Bonnet, Dupre, Bossi, we wrote down a benefit so great that we cannot begin to measure the sum of it all.

And an isolated reader dare not conclude that these deductions are all wrong and contradicted by his own experience because he enjoyed a recital and the audience in his town was all enthusiasm. I'm talking of bigger spheres than isolated towns.

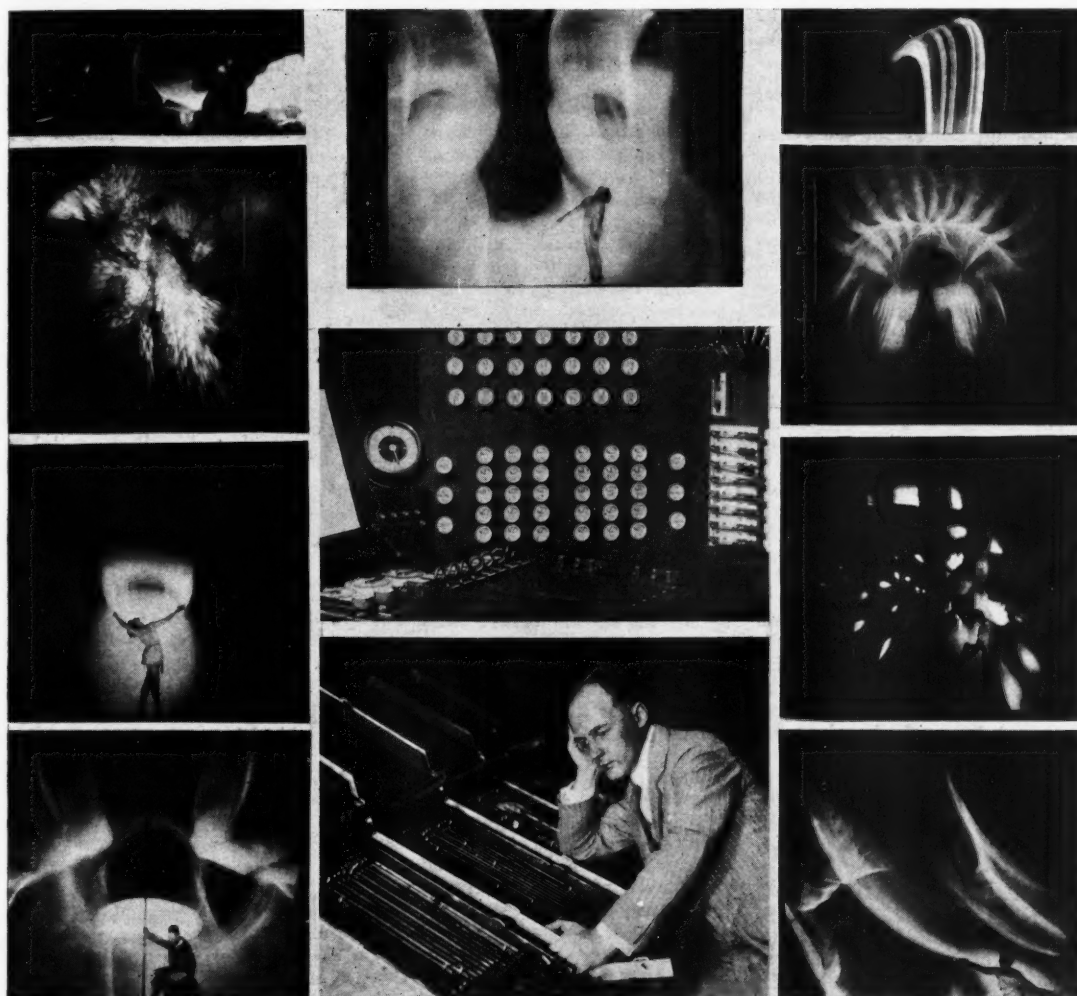
It is one of the mixed blessings of Editorial life to be the slave not the master of your public, and the things I and we do and say and print are not the product of our own imaginations but the dictates of the great public we serve. Because one squad has the enemy on the run is not sufficient evidence to warrant the conclusion that the battle is won; every front, every action, every result must be wired to a common headquarters before the day's gain or loss can be known as fact and not fancy. We must face the facts and stop playing with fancies. The great problem is how to get the maximum good from Europe's contribution without bringing

further on ourselves the disaster of strangulation for our own thriving recital industry. I couldn't believe some of these conclusions myself when they were first forced upon me from the four corners of our world.

If a distinguished visitor makes no distinction between us of the profession and the commercial world of the public, we are rather in an ignoble position when we become his satellites. I doubt very much if any distinguished American organist of my acquaintance would accept a recital fee of any kind if he were visiting London or Paris and playing a complimentary recital for the Royal College of Organists or the official organization of French organists. I doubt even much more if either of these organizations would offer him a fee. The honor of being asked to play for a man's own profession is all the reward even the best of us are entitled to from the rest of us. I hope to see the day when these beloved distinguished visitors will play complimentary recitals to the true professionals in each of our important cities visited by them, recitals to which the professional alone is admitted—and no matter how well an organist may play, if he is not a member of the local organization of organists, whatever it be, I should consider him not in but outside the profession. It's time we are demanding that men and women be broadminded or die. The complimentary recital would not rob the manager of any income but it would gain him the enthusiastic support of the profession where he needs it most.

Unless we take the protective action of clear thinking we shall soon be in the position of having no concert organists of our own. They will be dead of starvation. It is we organists ourselves who are retarding the development of American music and musicians, it is we who in the capacity of official or unofficial advisors encourage the selection of non-American talent. Why should we expect the public to have much respect or many engagements or high salaries for a crew like that?





The Clavilux

The Organ of the World of Light



QUITE FITTING it is to begin the new year with something new. The Clavilux, invented and developed by Mr. Thomas Wilfred of New York who has been heard in Chautauqua tours on his Lute, is as new as anything can be. Our illustrations show the beauties of form, but are hopelessly inadequate to portray also the exquisite colorings and entrancing and wierd elements of movement. The New York public became familiar with the Clavilux when Mr. Hugo Riesenfeld included it in his Rivoli program on two occasions. Then it was not accompanied by music. It was also presented at the Metropolitan Opera in conjunction with the marvelous but deceased Stony Point Ensemble.

Readers of *The American Organist* were introduced to the Clavilux upon

its first important presentation to New York audiences; page 185 of the May 1922 issue gives the initial review. In this issue we are enabled to give a suggestion as to what the Clavilux does and how it does it, written by the inventor himself, Mr. Thomas Wilfred.

The upper of the consoles shows distinct resemblance to the organ console; the lower is the new console supplied with portable instruments today, and Mr. Wilfred is here shown also. It is logical to predict that the day will come when no great theater or music hall will be built without the Clavilux and an organ as part of the environment. How Mr. Wilfred attains motion, divides his light into colors, and manipulates the result under his absolute command are mysteries he presumably will not divulge outside the patent papers, and they would take pages to explain; so we turn to the inventor's description of his device, prepared for readers of *The American Organist*:

"Each unit of The Clavilux is divided into four sections; Light Source, Form Producing Mechanism, Motion Producing Device, and Color Producing Device.

"The Light Source is a large electric lamp which, through compensating screens, is made to produce a strong beam of pure white light.

"The Form Producing Mechanism takes the formless white light as it comes from the lamp and through its connection with the Form Keys of the keyboard enables the player to build up on the screen one or more static white forms and to change these forms at will.

"The Motion Producing Device through its connection with the Motion Keys on the keyboard, enables the player to move the already produced white forms through rhythmic developments on the screen. By playing from two units at the same time the player is thus enabled to play two independently moving and changing sets of forms.

"The Color Producing Device is connected to the Color Keys on the keyboard and, with all color keys at zero, permits the already built up form and motion to record on the screen in black and white only. As the player moves the color keys he builds into or around the forms such colors as he desires from the lowest red to the highest visible violet.

"Each unit of the Clavilux keyboard thus carries three sets of keys: Form, Motion and Color. The keys are small knobs sliding horizontally through 100 positions. The use of two keys, therefore, gives the players 10,000 possible combinations, while three keys make 1,000,000 combinations. The notation sheets have one system of vertical staffs for each unit divided between Form, Color, and Motion.

"As the player follows the notation and moves the keys, a composition is produced on the screen that can be repeated at will by any skilled player, with a margin for personal interpretation such as we have in music.

"On the portable Clavilux models the keyboard and projector are built together, but in a permanently installed instrument the projector can be placed anywhere and played by remote control from a keyboard on the floor. In such an instrument it is possible to use a mechanical player similar to the pianola so that the visual composition can be recorded on a paper roll and be played automatically."

MR. PIETRO YON

NEW YORK—DEC. 5, 1926

MR. YON'S first recital of the season was given on the new Balbiani in St. Vincent Ferrer Church; his brother, Mr. Constantino Yon, is organist and choirmaster.

Guilmant—Sonata 1

Ungerer—Frere Jacques

Bach—Prelude and Fugue D

"Rorate Coeli Desuper"—Gregorian

"Gesu Bambino"—Yon

"Christ Triumphant"—Yon

Tombelle—Christmas Fantasia

Weaver—Scherzino

Karg-Elert—Bourree et Musette

Renzi—Toccata

Thus the recital part had one American, three French, two German, and one Italian composition; a decided improvement in Mr. Yon's offerings for the season. A recitalist of his supreme attainments is much too big to be confined to one school. With or without the choral numbers, the program is a model worthy of emulation.

Mr. Yon remains somewhat of an enigma—a keen business man; also so much an idealist and artist that he is constantly making sacrifices that benefit others. He sacrificed the concert atmosphere he is entitled to, for the sake of displaying again the Balbiani

organ. I have no doubt this instrument is the best ever built in Italy and if we were backed by Italian traditions and practices we would hail it as a very great achievement; but our traditions have narrowed our viewpoint and our taste just as they invariably do to every untraveled human being—and even also to many much-traveled men—and we miss in the instrument such features as the predominating 8' tone, which we call "foundation." Every man who thinks has his own preferences and prejudices—anything that departs has no chance, no matter how good it is. In this instrument I found, much to the delight of my personal tastes and prejudices, lovely soft registers, beautiful string effects, an unusual and new (to me) silvery shimmer over the full organ, produced no doubt by the Ripieni—the feature Mr. Balbiani hoped would favorably impress American taste in church organs. For concert purposes I'm so well grooved by American practices that I would not specify the Ripieni as here voiced, but when it comes to church music, in the edifices of the superb type built almost universally, and unfortunately so almost exclusively, by the Catholics, I am open minded enough to want to use the Ripieni silveriness until my mind is open enough to judge it on something more worthy than preconceived taste. Isn't it only the fool who never changes his mind or his tastes? Seems to me somebody has said so.

The echo of the auditorium, effectively enhancing the church services, destroys such supreme artistry as Mr. Yon has attained, so that it is almost hopeless to analyze his playing this time. He is one of the world's greatest artists; I might almost say that he was the first concert organist to be able to put the organ across to the public without sacrificing the culture of the musician. Certainly he remains the epitome of what the concert organist of the future must do—and while some of us are closing our ears and yelling that the organ can't be played that way, Mr. Yon is happily running along and doing it. Now that he is no longer sacrificing himself for the sake of one school of literature, he is an artist every organist must hear and analyze before his education can be complete. The Pacific Coast this season is to have that opportunity for the first time in many years. He wouldn't use a transcription on a bet—the idealist again. I hope his future recitals may be afforded the concert auditorium and the concert atmosphere, or at least a church auditorium minus reverberations.

I noted evidences that seemed to indicate the console was not living up to my expectations; I am apparently its warmest champion in America,

much to the consternation of the many stand-patters among my friends, and I should be sorry to admit defeat for a console type that seems to me to offer so many advantages in ease and speed of registrational changes. I remember what eminent organists said about the concave-radiating pedal clavier when it was first introduced, and what they say even yet about the every new development. Time will silence us all, with its own message; and only its message will be truth.

The choral numbers were undoubtedly a concession to the requirements of the church, as Mr. Yon has always refused to tolerate the humiliation of an "assisting" "soloist." They were handled under the supreme difficulties of chance and gallery antiphonal work in an auditorium with excellent churchly echo.

We pay fifteen or twenty dollars for an hour's lesson from Mr. Yon, but most of us won't pay two dollars to hear an infinitely more helpful demonstration in a ninety-minute recital. Yet every one of us will avow that we are sensible folk. Mr. Farnam was present. Think it over.

—T. SCOTT BUHRMAN.

MR. RICHARD KEYS BIGGS

gave his debut recital in St. Patrick's, Montreal, Dec. 1st, under the enthusiastic patronage of the clergy, and in spite of the weather drew an audience of 2700, with many standees. The clergy was represented by ten priests and seventy acolytes all in red robes in the sanctuary. Letters and telephone calls of congratulation kept Mr. Biggs busy the next few days. The Montreal Gazette discovers his "sympathetic vision of music" and speaks in the usual manner but with unusual enthusiasm about his technique and registration. It is to be hoped that Montreal will not be allowed to bury this eminent American artist when the whole continent is in need of hearing and studying his masterful art of interpretation.

MR. PALMER CHRISTIAN

played Delamarter's CONCERTO in E with the Detroit Symphony Dec. 9th and 10th. His recitals this season include Bronxville, Jackson, Detroit, Wheeling, Cedar Rapids, and Akron and Davton, in both of which instances he has booked return engagements.

MISS CATHERINE MORGAN

was soloist at a concert in the Methodist Church of Royersford Pa., when she included her own TWILIGHT. Miss Morgan, a Yon pupil, is an example of the organist of the future, that coming individual who will not be satisfied with conditions as we find them today and who will set about improving them. One of her pupils, Miss Ruth Woodland, of Christ Church, Norristown, has been appointed to the First Baptist.

Mr. Henry M. Dunham

Fifty years of life and effort on the faculty
of the New England Conservatory

By HAROLD SCHWAB



ETERAN organists may abound, but among them probably none in America has exerted a more potent influence upon the organ world of the last half century and that more quietly than has Mr. Henry Morton Dunham who this season completed his fiftieth year of service on the faculty of the New England Conservatory. At the close of the school year he was the recipient of a host of congratulatory letters from former pupils; the Alumni Association drew up appropriate resolutions of appreciation; and the commencement concert was furnished with an effective finale in his AURORA, a Tone-poem after the picture by Guido Reni, for orchestra with organ, at the completion of which he received an ovation that will be forever remembered by all present.

Mr. Dunham was born in 1853 in the town of Brocton. His family has many musical branches, so it was not unexpected when he elected to follow a musical career. During his years of study he was organist of the Porter Church, Brocton, which he resigned in 1878 to begin service at the Ruggles Street Church. In this year also he graduated from what was then the Music department of Boston University.

Intending to spend a year in study in Europe, he sailed for England and had barely time to look over the situation there when he received a call to return to Boston to take up the work left by his teacher, Geo. E. Whiting. At this time he had to his credit much good work as teacher and director of music organizations, particularly the Gounod Club of Brocton. The Ruggles Street Church was one of the prize organ positions in the City, the yearly appropriation for music approximating thirty thousand. It was, therefore, not surprising that the young Henry Dunham was called upon to fill the position of even so great a man as his teacher.

In those days, what is now the New England Conservatory was located in the old Music Hall Building, where the large organ of German manufacture was used both for teaching and in recitals. Mr. Dunham gave several series of noon hour recitals there, and this work with many recitals in the vicinity quickly brought him recognition as one of the ablest organists of the day.

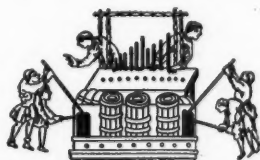
In 1882 the music school moved into the building now known as the Frank-

lin Square House and became officially the New England Conservatory of Music. Here the organ department was equipped with two three-manual organs built by Farrand & Votey of Portland, and several two-manual-and-pedal Estey harmoniums for practise. Of the two larger organs, one is still in the Franklin Square House and is almost the only practise organ in the City available to the general public. The other was moved into the new building near Symphony Hall and is the most reliable of the three larger organs in the department there. There was some really fine work done in those days even if the multitude of accessories that we have today was represented by only a few conveniences.

After twelve years of service at the Ruggles Street Church, Mr. Dunham went to the Shawmut Church, then in the most aristocratic section of the City. Here he had a large three-manual Hook Organ which during his stay was entirely rebuilt by the Austin Company, some additions being made at the time, notably that of a diaphonic Diapason in the rear of the church. At this church the choir became a remarkable feature. Many musicales were given, and choral works of the highest type: Gounod's "MORS ET VITA", Haydn's "IMPERIAL MASS", and Mozart's "REQUIEM MASS" are representative. The choir at the Shawmut was the first of the Boston choirs to don vestments. It was quite an innovation for a Congregational Church at that time, but the custom soon became general.

After thirteen years with the Shawmut Church, Mr. Dunham was called to the Harvard Church in Brookline, where for six years more he continued the high ideals of church music that had characterized all his previous work. When he resigned this position to devote all of his time to teaching and composition the organ-loving public lost at least partially one of its brightest stars.

The list of Mr. Dunham's compositions is not very long, but it represents many years of careful work. Beside various smaller and relatively unimportant works there are the following:



DUO CONCERTANTI for Violoncello and Piano

THE ORGAN SCHOOL (with an especially fine set of studies for pedals)

EASTER MORNING

PASSACAGLIA Gm

FANTASIA Gm

FESTIVAL MARCH

IN MEMORIAM

FANTASIA AND FUGUE Dm

TWELVE CHURCH PIECES, Op. 17

NEW CHURCH AND RECITAL PIECES, Op. 24

FOUR SONATAS, three bearing the Opus numbers, 10, 16, and 22, and the last a descriptive sonata IN THE HIGHLANDS, at present unpublished.

Several anthems, notably "WHILE ALL THINGS WERE IN QUIET SILENCE" NIGHT IN VENICE for harp, two violins, timpany, and organ AURORA, after the picture of that name by Guido Reni, for orchestra with organ.

I would recommend of these the items that in my opinion are of outstanding importance and which should be the fewest of them all that any organist should know who pretends to be familiar with the works of American Composers:

FANTASIA AND FUGUE Dm, composed for the opening of the first Jordan Hall Organ

IN MEMORIAM, Introducing "Lead, kindly Light"

EASTER MORNING, a little long, but two sections are usable separately

MEDITATION, INTERMEZZO, and SOTTIE, from Op. 17, light and tuneful and good

VISION, PASTORALE, and IMPROMPTU from Op. 24; VISION is simple, but difficult; the others fairly easy.

The first two movements of the FIRST SONATA, Op. 10.

All of the FOURTH SONATA, IN THE HIGHLANDS, difficult, requiring much study beside merely learning of notes

THE NIGHT IN VENICE is a beautiful thing, simple and appealing. It has been used in the Pop concerts in Boston and was most successful.

THE AURORA has been used by many orchestras and always successfully; rather Wagnerian in style and tremendously climactic.

But without question Mr. Dunham will be remembered longer for having so devoted himself while still in the prime of his life. The most brilliant performers are soon forgotten and replaced, but a man of ability who pours his interest and inspiration into pupils sets in motion many currents with countless eddys. Organ pupils of Mr. Dunham are to be found in every part of the country, and in almost unbelievable numbers. Between 1907 and the present there were over three hundred of them, and there is no way of knowing into how many lives came the influence of this quiet, conscientious, kindly personality who strove ever toward the best.

This is a copy of our advertisement which appeared
in THE AMERICAN ORGANIST on March 1st, 1924:

Keeping The Faith

ART and Commerce may go hand in hand, but only in organizations where artistic ideals are dominant—not subject to commercial ambition. Of course anything that is produced and sold whether a work of art or not, must conform to some business method else success and dignity will be lacking. Frequently artistic and commercial ideals clash and one must act as arbiter between the two. The Skinner organization has just dealt with such a problem. Here it is:

There is a demand for more Skinner organs than we have been producing. We have had to decide whether to increase our rates of production or lose business that would naturally come to us. We have decided not to be tempted to make a big business of the building of Skinner organs.

We can build fifty organs of varied sizes annually and be sure of the results. Each one can have the attention from start to finish that Skinner quality requires. To build more in 1924 would mean less care, less personal interest, less pride in each instrument. The Skinner quality has been steadily progressing and improving. We shall find more satisfaction in raising the quality rather than the quantity. We can't do both at once. Therefore we have decided definitely to complete only fifty instruments in 1924 and fifty-five in 1925. Of these we are already committed to thirty-six of the 1924 quota and several of the 1925. This means of course that some who would like to have Skinner organs won't be able to get them. But it also means quality, progress and preservation of first place in the minds of connoisseurs. It also means that more of the sales price can be put into quality instead of into selling expenses.

Today a new Skinner installation fairly shouts *Quality* at you in every detail. Lumber so carefully selected and workmanship of such infinite pains that the conviction of outstanding distinction reaches the mind as inevitably through the eye as through the ear.

This might raise the question—is it good to spend so much time and money on details? Why not use cheaper wood and save a little on the metal. Why smooth it up quite so much? Why not be up to date and introduce piece work and give the customer the benefit of the saving?

Our answer is that there are plenty of manufacturers doing that very thing in a very intelligent manner. It is legitimate. We have no quarrel with it but our ambition is not in that direction. We cannot expect a workman to do sloppy work on one part and careful work on another, however important. Nor can we give him materials which he recognizes as inferior and expect him to take a craftsman's pride in his work. Neither can we put our common sense to sleep and believe that a man, however conscientious, will work against his own pocket book on piece work.

Among men as among things we find the same classes—distinction, mediocrity, inferiority. Each seeks its own level and a man is measured by his aspirations. Fortunately there are enough of those who aspire to the best to support the Skinner policy and to keep the Skinner organization busy. Curiously enough it is not an extravagant policy at all. The same infinite pains with labor and material which makes a Skinner organ sound better and look better makes it longer lived, more reliable and less subject to repairs. It stays in tune better. It is really cheapest in the long run and that is true of most good things.

Aside from ultimate economy, however, there is a more tangible consideration. Music is no better than the tone with which it is expressed. The finest aria ever written is only fine when sung by a pleasing voice. The only purpose of an organ is to please the ear and its capacity to please is measured not by the number of pipes but by *beauty* and *distinction of tone*. What would our customers gain if our ambition were to produce the most pipes for the money instead of the most pleasure for the money?

And that goes to the root of our purpose and our policy. Our business will grow very, very slowly but we shall be proud of every organ we build and Skinner owners will have that pride of possession which comes only with that which is conceded to be the best.

So we start the New Year thankful to our friends and clients for the encouragement and support they are giving us and firm in our determination to Keep the Faith.

SKINNER ORGAN COMPANY
ARTHUR HUDSON MARKS—President.
ERNEST M. SKINNER—Vice President.
WILLIAM E. ZEUCH—Vice President.

Skinner Organ Company

677 Fifth Ave. at 53rd St.
New York City

Organ Architects and Builders
Churches—Auditoriums—Theatres—Residences
Works at Dorchester and Westfield, Mass.

-Still Keeping the Faith

EACH YEAR there treads the path to our door a steadily increasing number of clients, guided by those whom we have served in previous years. We have no sales promotion system; we spend little in advertising and our sales expense is moderate. In the factory, we have no piece work system and no volume production experts. This is not because we doubt the value of these things in manufacturing institutions but because we cling to the idea that the building of a fine pipe organ is an art and not a matter for piece work and volume production methods. Since we regard each Skinner organ as a work of art with its own personality and individuality we build no organ until a study has been made of the environment. After that the organ is planned to fit the space, the acoustics and the taste of the client. After the organ has been installed it is voiced and revoiced until perfectly adapted to its surroundings. Obviously, this is not a matter for efficiency experts and piece work fixers. We are old-fashioned. Our work is more in the nature of the old Guilds. Most of our workmen have built Skinner organs all their lives. More than half of them play some musical instrument. The same names appear on our payroll year after year and there is little shifting about, few new men to be trained. Our business grows slowly but we are content to occupy top place in quality, devoting our energies to improving the organ tonally and mechanically, giving to each an individuality rather than to divert our attention to volume and lower costs.

The result speaks for itself. We find each year a sufficient number of clients who want the best to keep our organization busily occupied.

SKINNER ORGAN COMPANY

ARTHUR HUDSON MARKS, *Pres.*

ERNEST M. SKINNER, *Vice Pres.*

WILLIAM EDWARD ZEUCH, *Vice Pres.*

GEORGE L. CATLIN, *Treasurer*

GEORGE O. KINGSBURY, *Secretary*

In these lines much has been said of Mr. Dunham, but there has been an influence active in his life, the power of which cannot be measured. Mrs. Dunham has, in spite of many other activities devoted herself in a remarkable manner to her husband and his work. It is rarely that two people are so exactly complements, each furnishing just the inspiration the other needs. One who has been in their home and experienced the wholesome friendliness and hospitality, the endless adaptability to seriousness or fun, the wide range of interests that centers there, and the utter humanness of the atmosphere, has learned much about life. And to him it is not a great wonder that in spite of serious training in the solid tradition the constant aiming for the best, there has been a freshness and adaptability to the best in the rather cataclysmic developments in the music of the last decade or two, and that same humanness radiating through all the work of this truly musical gentleman and gentlemanly musician.

The music department of Lasell Seminary in Auburndale has been under his active guidance for many years and has become uniquely prominent. There is a well-rounded course of the-



MR. HENRY M. DUNHAM
Of the New England Conservatory faculty
Composer, Organist, Teacher

oretical subjects with private work in organ, piano, voice, violin, harp, etc., which is planned to lead to the third year of the diploma course at the Conservatory. This is an unusual achievement in a school for students of high school age and only slightly over.

Choral Societies and Programs

How to organize the local talent and unite the community in a common effort for uncommonly good work

By LEROY V. BRANT

THE ORGANIZATION of a chorale society is not so difficult as one might think. There are many people who love to sing, and who are perfectly willing to give up a night a week to the work of such an organization. These people do not all sing in choirs, for many are unwilling to add two Sunday services to the once-a-week rehearsal.

Choir singers will form the main body of such an organization, however. The organizer must therefore stand in favor with the churches and choirs.

I have found that it is well to give one or two performances with the singers before they are organized as a society. Let the person who determines to put over a chorale society seek out some popular and worthwhile charity, and stage for that benefit a musicale. Let me rehearse the experience of one organizer of a society.

This gentleman was a choir director and organist, had charge of two churches, was deeply interested in chorale singing, and wished to assemble a large body of singers who would be able to do some of the

really worthwhile things. He proposed to the manager of the Chamber of Commerce that it would be greatly worthwhile to give a Harvest Music Festival, and stated that he would give some worthwhile cantata if the Chamber of Commerce would pay for the books, and the rental of orchestration and hall. This was favorably received, and Cowens' "THE ROSE MAIDEN" was given with great success. A list of all the choirs was secured by the Chamber of Commerce, and an invitation was mailed to every singer to sing in "THE ROSE MAIDEN". The newspapers ran publicity, inviting singers to assist. Leading local soloists were glad to donate their talents for the evening. The performance was given free of charge, being a gesture on the part of the community looking toward better music and more vital interest in music.

At the last few rehearsals a great deal was said about the permanent organization of a singing society, but the director did not yet feel that the time was ripe for such a move. A few months later another production was given, this time as a benefit for an organ fund in the community. The organization receiving the benefit for the organ cared for the ticket sale. About \$1200 was realized in clear profits. This second success so enthused the singers that there was no difficulty in calling a meeting which was largely attended, and it was enthusiastically voted to continue the work so well begun, officers were elected, and the director was voted a salary.

One might think the work was here ended, but not so. There were those who dropped out, after tasting as one might say of a popular drink. And although the singers were sold on the idea of a municipal chorus the municipality was not altogether certain that it would be a lasting thing. The success or failure of the plan lay in the success or failure of the first concert. That must be given for pay, as there were books to be purchased, rent to be paid, and other expenses to be met. It was deemed advisable to secure outside soloists, adding in the minds of the casual observer interest to the performance. And a ticket sale to be pushed, is a serious matter. Many plans were discussed, but it was finally deemed advisable for the society to care for the sale of tickets itself, and to stand or fall on the efforts of its own members. Again the emergency brought talent to meet it, and about one hundred dollars were added to the treasury, permitting it to feel at ease as regards financial matters for awhile. So, the society won through. Over two years were required to finally develop the thing, though it is probable that after the performance of "THE ROSE MAIDEN" the organization could have been completed.

Just a few suggestions about apparently minor points. First of all, the name of the society is of great importance. A good name will be worth thousands of dollars. Be sure to take plenty of time in the selection of one. It will be worth while to offer a prize for the best one. One should if possible secure a name which will fit well into a newspaper headline. Then, as to the matter of dues, let them be large enough to cover the operating expense without the officers having to worry over a possible deficit. There must be several social affairs to permit the members to become well acquainted with one another. This is vital. It is a good plan to divide the group into two teams, and hold an attendance and punctuality contest. The losing side is to prepare a social evening for the entire group. Much enthusiasm is stirred up in this way. The accom-

panist must be capable, and acceptable to the director. If there is the least hitch in cooperation at this point valuable time is wasted. Above all, the music selected should be of the best. It is poor policy to select inferior music, with the thought that it is easy. Better far take something more difficult, work on it harder and longer. At that, there is much excellent music that is not difficult to present, and much poor music that is very difficult.

I have worked with chorale organizations for many years and I make the simple suggestions from experience, having proved them all. I will be pleased to answer any personally directed inquiries, for I desire that others may have the same joy that I have experienced from the adequate presentation of some of the great chorale masterpieces.

WE ARE pleased to announce a series of articles on the work of chorale organizations, written by LeRoy V. Brant, Mus. Mas., A.A.G.O. The series will deal in a practical way with the production of various choral mediums, both church and secular. Mr. Brant's writings are the results of years of study and the emanations of a genuine delight in choral music. He will be pleased to personally answer any questions addressed to him; his address will be found in the Directory of every issue.—Ed.

Glee Club Repertoire

THE following numbers carry the endorsement of twenty conductors of Glee Clubs, representing the consensus as to a small list of "Carefully selected numbers which in their opinion are, of all they know, best adapted for inclusion in the Official Repertoire List" of the Associated Glee Clubs of America.

Schmidt Publications

Macdowell—Springtime
Kremser—Venetian Serenade
Branscomb—In Arcady by Moonlight
Hull—Invictus
Foote—Bedouin Song
Dvorak—Songs My Mother Taught Me
Macdowell—Dance of the Gnomes
Harris—English Sailor Song
Storeh—Reveries
Svendsen—Evening Peace
Macdowell—Cradle Song
Chadwick—Pack Clouds Away
Macdowell—Midsummer Clouds

J. Fischer & Bro. Publications

Kinder—Joy of the Hills
Forsyth—Old King Cole
Reddick—Swing Low
Bornschein—Four Winds

Oliver Ditson Co. Publications

Bullard—Hunting Son
Maunder—To Arms
Fischer—Daybreak
Vogel—Arion Waltz
Duleken—Evening Song
Jansen—The Mill
Schwicken—Ho Jolly Jenkins
Scott—Ole Man Moon
Forsyth—The Bell Man
Protheroe—The Pilot
Fanning—Song of the Viking

Taylor—Drakes Drum
Jensen-Brewer—Murmuring Zephyrs
Thayer—Song of Prince Rupert's Men
Taylor—Viking's Song
Clay—Gypsy John
Brahms—Lullaby



MR. JOSEPH W. CLOKEY

Organist and composer who has gone from Miami University, Oxford, Ohio, to head the organ department in Pomona College, Claremont, Calif. Mr. Clokey, a native of Indiana, entered College to be a mathematician but soon turned to music, with "The Violon" and "The Christ Child" as two notable and unusual cantatas from his pen, and an operetta and many smaller pieces for voice, organ, etc. greatly to his credit as a composer. He is one of America's most promising composers at the present time.

Fleming—Integer Vitae
Wagner—Pilgrims Chorus (Faust)
Bucke—In Absence
Faure—Son of the Prophet
Stebbins—Song of the Sea
Barnsby—Sweet & Low
Robinson—Ashes of Roses
Jungst—Spin Spin
Scott—With You Dear
Macdowell—Crusaders
Underhill—Bend Low, O Dusky Night
Bantock—Lady of the Lagoon
Puccini—Lucia Sextet
Storeh—The Drowsy Woods
Murchison—Kilties March
Ward—Mister Sunshine
Protheroe—Night of the Star
Hadley—Song of Marching Men
Debois—Briar Rose
Schubert—Omnipotence

Other Publishers

Babcock—Volga Boatmen
Candish—Song of the Armada
Wagner—Hymn to Appollo
Schuman—Rose Stood Bathed In Dew
Genée—Italian Salad
Filke—Spring Night
O'Hara—Little Close Harmony
Rachmaninoff—Glorious Forever
Pobertsky—When Love Lingers
Handel—Largo
Harling—Before the Dawn
Gerick—Chorus of Homage
Hawley—Ashes of Roses
Grieg—I Love Thee
Stick—Route Marching
Spraks—Fuzzy Wuzzy
Nevin—Humphreys—Venetian Love Song
Speaks—Mandalay
Dunrosch—Danny Deever
Russian—Fireflies
Franck—March of Camel Drivers
Henschel—Morning Hymn
Palestrina—Adoramus Te
Rachmaninoff—Cherubim Song
Areadelt—Ave Maria
Handel—Let Their Celestial Concerts
Bach—Grant Us to Do With Zeal
Carissimi—Plorate Filii Israel
Parry—Jerusalem
Morley—My Bonny Lass
Beethoven—Hallelujah Chorus from Mt. of Olives

Russian—At Father's Door
Sullivan—The Gondoliers—Finale
Cadman—Moon Drops Low
Baldwin—Hymn before Action
Protheroe—Moorish Serenade
Gounod—Jerusalem
Protheroe—Vagabond's Song
Balfe—Excelsior
Thayer—Phantom Band
Grainger—Tiger, Tiger
Bliss—Mosquitos
Dickinson—Music When Soft Voices Die

Andrews—By the Sea
German—London Town
Brewer—Stars of Summer Night
Andrews—Skye Boat Song
Tuthill—Volga Boat Song
Brewer—The Boy

Grieg—Countless Hosts in White Array

Elgar—Reveille
 German—Rolling Down to Rio
 Forsyth—At the Play
 Palmgren—Finnish Lullaby
 Wagner—Romans Arise, Rienzi
 Nicode—There Rolls the Deep
 Bainton—Devils Water
 Grainger—Anchor Song
 Atherton—Lovely Maiden
 Zolotarey—The Gypsy
 Brahms—Marching
 Kroeger—Summer Night
 Zander—Jubilate
 Pobertsky—Sunrise
 Sullivan—Long Day Closes
 Adam—Comrade's Song of Hope
 Beethoven—Creation Hymn
 Fletcher—Vision of Belshazzar
 Britton—Drink to Me Only
 Bantock—Give a Rouse
 Calcott—To All You Ladies
 Davies—Hymn Before Action
 Holton—King Witlof's Drinking Horn
 Schubert—Great is Jehovah
 Elgar—After Many a Dusty Mile
 Clark—Reaping
 Clark—Blind Plowman
 Adam—Bells of St. Mary
 Aylward—Song of the Bow
 Elgar—Land of Hope and Glory
 Sanderson—Until
 Sargeant—Watchman, What of the
 Night
 Dix—Trumpeter
 MacMurragh—Machushla
 Leoni—Brownies
 Sanderson—Friend of Mine
 Burleigh—Mother of Mine
 Burleigh—Promis' Land
 Burleigh—Just You
 Forsyth—
 Lawyers Invocation To Spring
 Kreisler—Old Refrain
Schirmer Publications
 Buck—Annie Lauri
 Sibillius—Broken Melody
 Schultz—Forest Haps
 Attorhofer—Vale Carissima
 Lotti—Crucifixes
 Mosenthal—Thanatopsis
 Heinz—Sunday on the Sea
 Handel—Trust in the Lord
 Bartholomew—Three Chanteys
 Muchison—100 Pipers
 Speaks—My Homeland
 Pach—Evening Serenade
 Protheroe—De Sandman
 Van der Stucken—Son of May
 Buck—Chorus of Bishops & Priests
 Buck—Nun of Nidaroff
 Wagner—Steersman, Leave the Watch
 Gibson—Summer Lullaby
 Buck—Bugle Song
 Parker—Cossack War Song
 Hadley—Musical Trust
 Morley—Now Is the Month of Maying
 Buck—On the Sea
 Speaks—Sylvia
 Brewer—A Mighty Fortress
 Parker—Leap of Rooshan Bag
 Gaul—Hacienda
 Rogers—Bedouin Love Song
 Forsyth—Old King Cole
 Haydn—Serenade



MR. ALFRED M. GREENFIELD
 Conductor, New York University Glee Club;
 organist, Fifth Scientist, New York.

Gounod—Soldiers Chorus
 Stewart—Song of the Camp
 Scott—The Old Road
 Andrews—Sea Fever
 Dvorak—Heartach
 Brahms—Marching
 Saint-Saens—Saltarelle
 Kremer—In Winter
 Mosenthal—Music of the Sea
 Gernsheim—Salamis
 Brewer—Break, Break, Break
 Murchison—In Old Nassau
 Gibson—The Drum
 Bartlett—Little Indian, Sioux of Crow
 Schindler—Cossack's Lament
 Vought—Mother Love
 Parker—
 Blow, Blow, Thou Winter Wind
 Storeh—Night Witchery
 Bartholomew—Call of Spring

Mr. Alfred M. Greenfield A glee-club conductor



ALFRED M. GREENFIELD, who plays the 4-46 Skinner in the Fifth Church of Christ Scientist, New York City, was born March 14th, 1902, in St. Paul, Minn., of English parents, his father was a native of Lincolnshire and his mother of Portsmouth. He inherited his music talent from his mother's family, a member of which had been first violinist to Queen Victoria for twenty-five years. This musical inclination was noted in his kindergarten period when at the age of five he sang for a Sunday School entertainment—and so began his career!

His voice was trained by his sister under the supervision of Mr. George H. Fairclough and he was soon known as the leading boy soprano at the

Church of St. John where he was soloist for seven years. Previous to this he spent one year at King Street Methodist and two at Ascension, St. Paul. He studied piano five years with his sister and six years with Mr. Fairclough. At fourteen he gave a piano recital, playing among other things Bach's PRELUDE AND FUGUE in A minor, Beethoven's SONATA PASTORALE, and two original compositions, REVERIE and MISCHIEF.

In 1916 he began the study of organ under Mr. Fairclough and in 1917 became his assistant at St. John's and at Zion Temple. For two summers he was organist at Olivet Congregational.

In 1918 Mr. Greenfield, only sixteen years old, became a Y.M.C.A. worker in the capacity of camp accompanist at Camp Hancock, Georgia, where he helped train sixty thousand men in recreational singing. His own voice was in process of mutation and the strain ruined its beauty; his great desire of being a singer was crushed, and the instrument he had taken to tide over the change became his solo instrument.

In 1919 he was organist of the Swedenborg Church in St. Paul; thence he went to the First Church of Christ Scientist, St. Paul, and at various times gave noon-day recitals on St. Paul's Municipal Organ.

After graduating from Central Highschool he went to New York in September 1922 to study with Mr. Lynnwood Farnam and to attend the regular piano and theory course at the Institute of Musical Art, in preparation for which he had done theory work with Mr. A. Caryl Hunter. At the Institute he was fortunate in getting Mr. James Freskin for piano; his theory work was under Mr. Wedge and Dr. Goetchius; he graduated from the Institute in 1925 and supplemented his studies by a year of theory at the Mannes School. Before his appointment to the Fifth Church he was organist of Calvary Episcopal.

While actively interested in the organ, his aim in life is conducting. To this end he took Dr. Stoessal's course at the New York University where he obtained active practise as conductor of the University Glee Club. Mr. Greenfield's success as student conductor was so marked that he was appointed to take Dr. Stoessal's place as conductor in full charge of the Club on its tour of the South last season when one of its concerts was a benefit performance for the purchase of an organ for St. John's Church of Hampton, Va., the oldest continuous parish in America, and another benefit concert in William and Mary College for the reconstruction of some of the historic buildings of the College. During the entire season Mr. Greenfield retained charge of the University

Glee Club and conducted all its rehearsals and concerts.

He has been appointed a member of the faculty of New York University for 1926-7 and has full charge of the Glee Club and the Chapel Choir, and is instructor in theory. The past summer he was accompanist and assistant conductor of the Oratorio Society and Schola Cantorum in preparation of Beethoven's NINTH SYMPHONY (Choral Movement), Verdi's "REQUIEM", and a Wagner Program, conducted by Mr. Stock of Chicago.

On June 15th, 1925, Mr. Greenfield was united in marriage to Miss Elsie Holbrook Learned, a graduate of Minnesota University, by Dr. Henry Mottet at the Church of the Holy Communion, New York, when Mr. Lynnwood Farnam played the unusual nuptial program noted in these pages at the time of its occurrence.

Mr. Greenfield's personality is an important factor in his success. No more severe test of personality can be found than work with a group of men such as are found in a college glee club. This test was doubly severe for Mr. Greenfield whose men were virtually of his own age. He has a fortunate faculty of meeting his men on their own level, and never indulges in the attitude of a superior. With a past that has so thoroughly grounded him in both the practical and theoretical, and a present that is so prophetic, we may look to a future that will write Mr. Greenfield's name in an important position on the pages of America's music history.

—RANDOLPH P. WEYANT

Mr. Arthur H. Turner

An orchestral conductor



OTWITHSTANDING the competition he has in the East with many of the best organists the world has to offer, Mr. Arthur H. Turner maintains a position of pre-eminence in the music world of Springfield, Mass. If he were an imported product we could explain it that way, but he's considered a native son; were he a charlatan it would be easy to win the public, but he's about the sanest musician in his district; there's nothing spectacular or unusual about him; he's just a plain, gigantic success. And everybody likes him. He's the municipal organist of Springfield.

Mr. Turner was born in Meriden, Conn., of English and musical parents; the Turner home was always filled with music. He remembers first the old melodion, then a reed-organ, and ultimately a piano; there were Sunday afternoons with uncles and aunts and violins and flutes and pianos and voices. He graduated from South Meriden grammar school with

honors, and then deserted high school to take the typical boy's part and earn money—with a music career miles out of his thought.

Steel engraving became his first real job and he worked seven years engraving scrolls and birds and dogs on gun frames and elsewhere, but he sang in church choirs on Sundays and it inflicted on him the notion to practice piano—and at sixteen he acquired his first church position, playing a one-manual organ in the Swedish Baptist, Meriden.

Then Mr. James F. Gill taught him seriously, without pay. And Mr. James Prescott continued at seventy-five cents a lesson; "I really think, as I look back, that he admired my courage, as he could see no real talent in me. I was earning three dollars a week, my salary for three years." When a slack season came along Mr. Turner turned it to advantage and practised sometimes eight hours a day, with All Saints Church offering him their two-manual and a thirty-voiced choir. Piano lessons with Mr. Frank

Treat followed, and ultimately his boss said, "Arthur, you may make a good musician, but steel engraving certainly is not your line."

In All Saints he ventured his first serious conducting, with an opera company he organized, and it became the talk of the town. There was the orchestra too, and though he handed the wrong part to the drummer, everybody was good natured and all cooperated with the conductor; the choir fund grew richer in dollars and Mr. Turner in experience. The next step brought double salary in the First Baptist of Meriden, and Messrs. Edward Miller, Sr. and Jr., became a source of inspiration and encouragement that meant much.

Then life began to grow complex and he took a wife, Elizabeth Anker, and they two added two more to their family while they lived in Meriden, and a third after they moved; the three are all musicians: Mabel is a violinist and cellist, Clarence is a cellist and saxophonist, Eleanor is a pianist. Mr. William C. Hammond became



MR. ARTHUR H. TURNER

For five years conductor of the Springfield Symphony Orchestra, conductor of the MacDowell Club of 60 men, conductor of a Junior Symphony of 40 players, organist of the First Congregational, Springfield, Mass., where he plays a 4m Skinner and directs a 35-voice chorus.

his organ teacher, and Guilman spent six months on him in Paris, and after twelve years with the Meriden Baptists Mr. Hammond transferred him to Unity Church, Springfield; then Trinity Methodist wanted a new organ and consulted Mr. Turner about it, discovering right early that they also wanted a new organist whose name was Turner.

enty to eighty men. As municipal organist he gives two recitals monthly from September to June on the 4-88 Steere Organ in Springfield's unusual municipal group of buildings.

Mr. Turner's program for the season includes a musicale in his church, the First Congregational, the last Sunday of each month from September to Easter, with the junior orchestra of

the initial of the person suggesting the compositions.

Biggs—Sunset Meditation, Schirmer, P.

Brewer—Reverie, Gray, K.

D'Antalfy—Drifting Clouds, Schirmer, C.

Delamarter—Carillon, Gray, C.

Demarest—Memories, Presser, K.

Evening Meditation, Ditson P.



ROOM FOR A CHORAL SOCIETY IN THIS CHOIRLOFT

The First Methodist of Los Angeles has a 4-84-4600+ Austin, a choirloft seating 125, and Mr. Arthur Blakeley as organist. Mr. Blakeley's radio programs over KHJ have been heard in Maine, Florida, New Zealand, and Australia.

In Meriden Mr. Turner organized an Orchestral Club and gave concerts each season. In Unity Church his organ concerts passed the hundred mark. Then Springfield consulted him about a municipal organ, and Mr. Charles M. Courboin relinquished the municipal organistship after two years and Mr. Turner was appointed to succeed him six years ago, giving a series of recitals each season and managing recitals and concerts there for the City. Mr. Turner conducts the Springfield Orchestra of about seventy men, giving four concerts a year—and the orchestra has no deficit; it's Mr. Turner's fifth year as conductor.

Mr. Turner was not content to twiddle on the organ twice on Sundays. He busied himself with the more creditable job of supplying music to a whole community—and now we may almost say that he is the whole music of the community himself. There was Unity Choral Society of a hundred voices, then a chorus and orchestra of a hundred and thirty musicians, the present MacDowell Male Choir of sixty voices, the old Meriden Orchestral Club, the All Saints Opera Club with chorus and orchestra, and finally the Springfield Orchestra of from sev-

40 players participating; municipal recitals Sept. 29, Oct. 10, 31, Nov. 7, 23, Dec. 15, 29; orchestral concerts Nov. 16, Jan. 18, Feb. 15, with Mr. Charles M. Courboin as January soloist, playing a Widor number. For his church musicales, scheduled complete before the season began, he includes Guilman's "Ecce Panis" and "O Salutaris", Rossini's "Stabat Mater", Sullivan's "Prodigal Son", Chadwick's "Noel", Mendelssohn's "Elijah", Parker's "Hora Novissima", Dubois' "Seven Last Words", and Stainer's "Mary Magdalene".

—T.S.B.

Chimes in Organ Music

An additional list of compositions for church or recital programs in which chimes are used

IN ADDITION to the organ selections in which Chimes can be used, given on page 264 of our May 1924 issue, we give the following suggested by Charles Raymond Cronham. J. Fischer & Bro., Caspar C. Koch, D. A. Pressley, Dr. Humphrey J. Stewart, and Frank Howard Warner. In this list we use

Dethier—Ave Maria, Fischer, W.

The Brook, Fischer, K.

Diggle—Mission Garden, Ditson, P.

Duncan—Angelus, Vincent, K.

Ertel—Passacaglia, Leuckart, K.

Guilman—Elevation Af, Schirmer,

W.

Jarnfelt—Berceuse, Ditson, P.

Lacey—Les Cloches de Ste. Marie, Gray, K.

Lange—In the Cloister, Presser, S.

Luigini—Voice of the Chimes, Presser, S.

Mauro-Cottone—Christmas Evening, Gray, K.

Pape-Stewart—Bells of Aberdovey, Presser, K.

Purcell-Carl—Bell Symphony, Gray, K.

Rabey—Andante, Durand, W.

Rimsky-Korsakoff—Song of India, Schirmer, C.

Saul — Paraphrase on Gottschalk Theme, Ditson, K.

Smart—Evening Prayer, Novello, W.

Stebbins—Berceuse, Church, K.

Stewart—Fantasia on Hawaiian Melodies, Presser, S.

Tanguay—Prayer, Ditson, W.

Wheeler—Church Bells, Ashmall, K.

Yon—Cristo Trionfante, Fischer, K.

Hymn of Glory, Fischer, F.



Mound Builders

By FAY SIMMONS DAVIS



REFRESHING is the group of four organ pieces by Mabel Lee Hatch, published by Schmidt. They have a musical personality that is different; they impress one as having many values: their appeal is melodic and devout—musicians also, with a fine knowledge of registration. They are: EPILOGUE, RESIGNATION, SPRING MADRIGAL, A SUNSET SONG. What could be more appropriate than to devote to Miss Hatch this first half-column in the series about women organists, by one of them?

Miss Hatch's pieces call for all the mind, two trained hands, and two agile feet; they are an addition to any service or recital program. Their contrasting orchestral coloring and their thematic treatment make them refreshing.

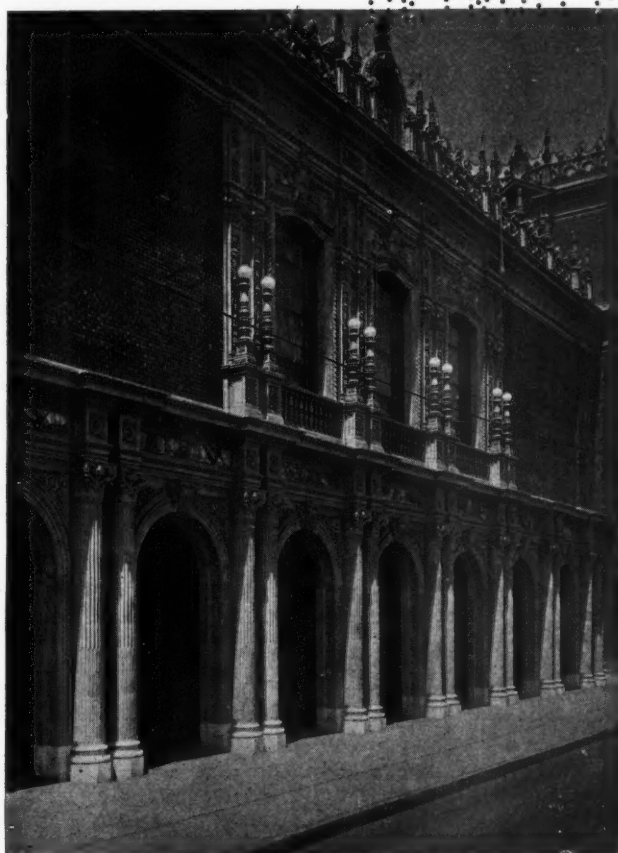
Now those individuals not familiar with Who's Who inside or outside the printed book are asking who is Miss Hatch? Blest Be the Tie That Binds—she is one of our own Americans. And she is the type of daughter that American mothers used to make, and she has a type of mother that makes the stock one hundred per cent. She was Miss Mabel's first teacher—learned, resourceful, and loving.

Later this daughter graduated from the Cincinnati Conservatory, receiving her diploma in less than two years. She became an artist-pupil of Hans Richards and studied at the Institute of Musical Art, New York City, and was a student under Dr. Matthay of England.

She has taught at All Saints College, Vicksburg, Miss., and is now connected with William Woods College, Fulton, Mo. She is especially interested and gifted in writing for children. Her musical diversions, WILD BRIARS, APRIL BLOSSOMS, GAY BUTTERFLY, and other piano compositions are delightful to teach and charming to play.

Women today wield a greater power in the realm of music than in other art. Their progress during the last half century has been amazing. When they compose for children there is the maternal instinct guiding them—the intuitive feeling of what will appeal to them, improving them while they make them happy.

The wheels of music progress in America turn with increasing strength through the ability and insight of women like Mabel Lee Hatch.



THE FIRST METHODIST OF LOS ANGELES

Representing an appropriation of \$1,500,000.; membership 4000, staff of 21 workers, gymnasium, moving-picture equipment, elevator, kitchen, dining-room, three kitchenettes, individual room for each Sunday School class.



THE SECOND of the S.T.O.'s morning demonstrations during the current season was held at the Lexington Theater, New York, Dec. 1st. This was one of the most successful affairs of that kind ever conducted by this organization. A large number of organists attended, representing the membership of the N.A.O. as well as the S.T.O. and the staff of organists playing in the Loew theaters of the metropolitan district.

The demonstration was given by Mr. Marsh McCurdy, of the Lexington, on the 3m Möller, one of the features of that house; the address was made by Mr. Reginald McAll, president of the N.A.O.

Following a few words of welcome from Miss Vera Kitchener, acting president of the Society since the resignation of Dr. Mauro-Cottone, Mr. McCurdy rendered a group of four serious numbers:

Guilmant—Prelude and Adagio (Son.)

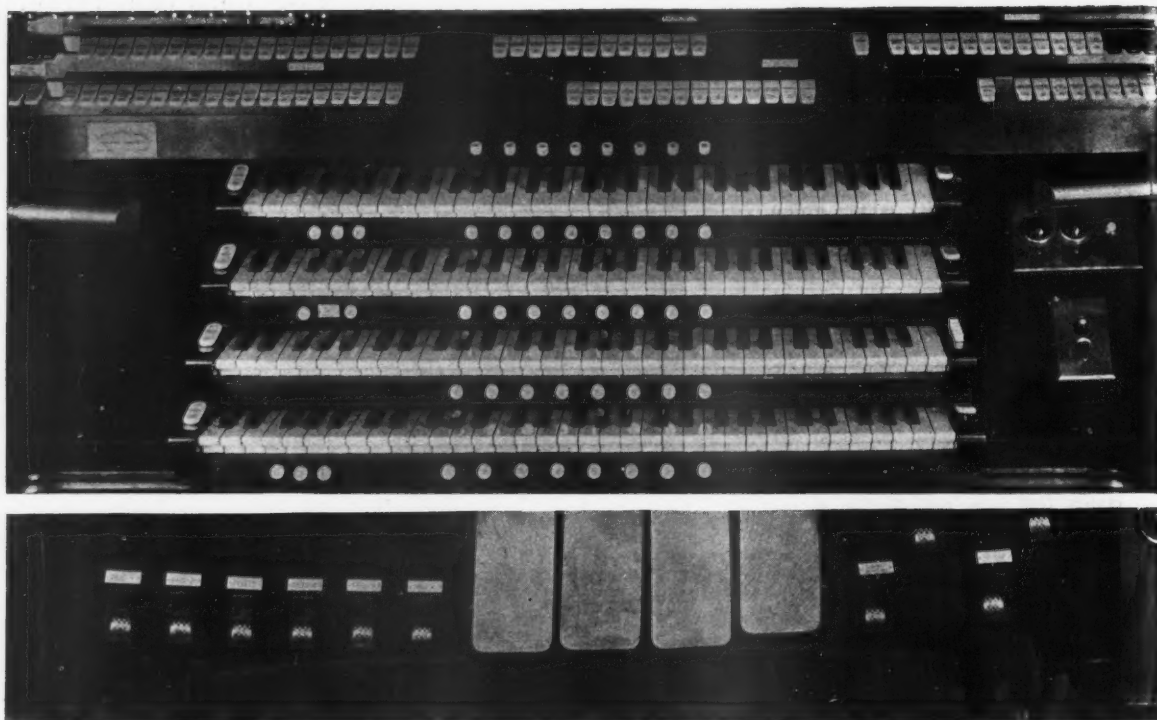
Veracini—Minuet
Debussy—Blessed Damselle Pre-
lude

Widor—Finale

Miss Kitchener then spoke briefly of the ideals of the S.T.O. and introduced Mr. McAll who dwelt upon the progress of the organ in the theater and the fact that the theater organist's work has a great educational value in making good music familiar to a vast public. He also touched on the progress of women in the profession and expressed the hope of a closer bond of union and sympathy between his own organization and the S.T.O.

Following Mr. McAll's speech, Mr. McCurdy played two short film subjects, the first a "Krazy Kat" comedy, which he accompanied with appropriate popular numbers, both old and new. The second film was a Pathe Review, which gave the organist a chance to display his versatility and artistry, qualities he possesses in a marked degree.

The morning's program was concluded with popular selections, forming a marked contrast to the opening group:



THE AUSTIN CONSOLE

First Methodist, Los Angeles; the organ cost \$50,000, and is a memorial to Ewart Watchorn, the gift of his parents to the church. The console is equipped with double touch and Crescendo Selectives.

Kalman—Countess Maritza
Greer—Flapperette
Trail of Dreams Waltz
Melody from "Oh Kay" Foxtrot
Mr. McCurdy's style in these popular numbers was a revelation of artistic jazz playing, characterized by fine rhythm, good registration, and clean technic.

Other demonstrations under the auspices of the S.T.O. are planned for each month of the season, some to be held at leading motion picture theaters, others to be conducted in the more intimate and informal atmosphere of the studios of the various organ builders, who from time to time extend the courtesy of their studios to the Society.

The Entertainment Committee has planned a social get-together for January to eclipse all its previous efforts.

MUSICAL AFRICA

A BRIEF ACCOUNT OF SOME OF THE MUSIC OF JONANNESBURG'S SEASON

FIRST PLACE in the music world of South Africa undoubtedly goes to Mr. John Connell, F.R.C.O., municipal organist, conductor of the Johannesburg Philharmonic Society and the Philharmonic Orchestra. Last season Mr. Connell organized a Music Fortnight and we give a summary of the chief events:

Daily Organ Recitals by Mr. Connell

Music Demonstration, radio, piano-la, victrola
Brahms "Requiem" with orchestra
Two Orchestral concerts
Two Band concerts
Two Orchestral concerts for young people
Operatic Concert
Sistine Choir soloists and concert
Many National Eisteddfod events
Jazz Maniacs Show
Demonstration of Broadcasting

In addition to these music events there were many sports events, tennis, hunts, cycling, airplane demonstrations, etc. The theatres and picture houses ran full schedules, with all the pictures listed American productions well known to every reader. The band concerts drew audiences above 12,000; the larger stores ran music events throughout the two weeks; the press and store windows advertised the Fortnight liberally; Beethoven's Ninth Symphony was given; the whole city was devoted to music and all civic and social organizations backed Mr. Connell's project to the limit. We quote some of the organ numbers from his special programs:

Grieg—Heroes March
MacDowell—A Song. A.D. 1620.
Bennett—Scherzo
Guilmant—Caprice
Liadoff—Fugue Gm
Lemmens—The Storm
Hopkins—Allegro Moderato
Couperin—Soeur Monique

Suppe—Post and Peasant Ov.
Ketelbey—Monastery Garden
Bubeck—Meditation
Litolf—Spinnlied
Reubke—Sonata 94th Psalm
Dupre—Prelude-Fugue Gm
Bach—a complete Bach program
Handel—a complete program

BIRMINGHAM NOTES

By T. BERNARD GOODMAN

EDGBASTON has a Wurlitzer in the West End Cinema; it is only small but it is effective. Hope-Jones is far from dead. Our City Organist, Mr. G. D. Cunningham, is temporarily resting from his municipal recitals as the auditorium is being re-seated. Oct. 16th he gave a lecture-recital at the Royal Institute for the Blind, Edgbaston, on the choral in Bach's organ music.

Mr. H. Goss Custard gave the last of the Liverpool Cathedral recitals Oct. 23rd; a special train from London carried over 300 to the recital, with a party of fifty from here; we all agreed that it is the finest thing Willis has done. The program:

Handel—Concerto 2
Rootham—Epinikion
Bach—Tocatta F
Dvorak—New World Largo and Finale

Wesley—Larghetto Fsm
Harwood—Dithyramb
Reubke—Int. and Fugue (94th)

The Bach might have been written for

this organ; how Bach would have revelled in it. (Incidentally, Bach is shown in the great East Window as "The Christian Musician"). It was a happy inspiration to include Wesley, for he was the first performer as well as the umpire for the other masterpiece of Willis in Liverpool—the St. George's Hall organ.

We have in Liverpool Cathedral what must be one of the grandest organs of the world. American organists visiting Liverpool will certainly want to hear it; it is played daily at 5 o'clock. Mr. Robinson is associated with Mr. H. Goss Custard as deputy organist.

British Echoes

By DR. ORLANDO MANSFIELD

ALMOST THE ONLY good action with which the present Government can be credited is the recommending to the King the bestowal of a knighthood upon Dr. Henry Coward, of Sheffield, probably the greatest choral conductor and adjudicator in the musical world—a man who started life as an ordinary factory or steel-works operative. Choral performances and competitions have been greatly hindered and in many cases have had to be postponed owing to the miserable failure of our Tory Government to legislate along the lines recommended by their Coal Commission, and to put a stop to the disastrous coal strike which is ruining British trade and in many cases British music and musicians also.

The Foundling Hospital has held its last service, prior to the removal of the institution into the country, and thus terminated a "London association with Handel", the Messiah, and the organ which the great master first presented and then frequently played.

Our strictures upon the choice of Mr. Duprè as organ soloist at the Handel Festival appear to have been fairly well justified, since in spite of all, and the British welcome accorded him, only his fine cadenza succeeded in rescuing the performance of the Handelian organ concerto from somnolence. The additional accompaniments of Sir Henry Wood however, appear to have shared a better fate, and have been declared by competent critics to be superior to any hitherto attempted. The anniversary of the birth of Foster reminds me of some excellent paragraphs written by the Editor of the Musical Times (which recently attained its 1000th number) on the subject of negro "spirituals". The writer protests against the performance of these "naively beautiful" songs in a concert room and "with an entirely inappropriate pianoforte accompaniment". He contends that if these songs must be harmonised they



MR. ARTHUR BLAKELEY

Organist of the First Methodist, Los Angeles, born in England, came to Canada in 1884, on the faculty of Toronto Conservatory, teacher of Dr. Ernest MacMillan who is now head of the Conservatory, went to Pasadena in 1911 and to Trinity Auditorium in 1914, dedicated the first M.E. organ in 1923, recitalist at San Francisco and San Diego expositions, motor-boat enthusiast, built his own automobile, worked with Mr. Briel in setting the "Birth of a Nation", compositions in manuscript, KHJ radio recitals heard around the globe, has given many oratorios, and once prided himself in a repertoire that would carry for years without a repetition.

should be so treated "by a real musician who understands the treatment of simple diatonic melody". With this sentiment we cordially agree, that is as far as it is possible to one who dislikes all forms of folk-songs to find himself in agreement with any utterance concerning their editing or rendering.

Australia Notes

By ARTHUR SMYTH

CONSIDERING the large territory of Australia—larger than the United States of America if you leave out Alaska—and the widely scattered population, a little over 6,000,000, we have to be thankful for anything we can get in the shape of organ music.

There are certainly a few important instruments in each of the state capitals, but my experience through the whole territory is that most of the organs are hopelessly out of date and old fashioned. Heavy actions, the absence of any aids to quick changes in registration, grooved bases, straight flat pedals, are the rule, with a plentiful supply of dirt. There are few instruments which do not require thorough cleaning.

I propose to take Sydney, which is the capital of New South Wales, the mother state, first, and later will go on to the other states.

Of chief importance is the City Hall, or the Town Hall as we still call it, which has a very fine 5-127 Hill instrument although a little old fashioned. It was completed in 1889 and cost £16,000. The city organist, Mr. Ernest Truman, A.R.C.O., gives

two or three recitals every week. Mr. Truman, by the way, is a sound musician and composer. He has just reached his 2,001th recital, the number of pieces performed up to the present time is about 12,000, representing 178 composers. The list includes all styles. The general public taste as regards all the music seems to lean towards something "with a tune" in it, especially opera, both grand and comic. The severely classical is liked by a few enthusiasts. On Saturday nights a monster program is played, also frequently grand opera recitals are given. On these occasions as much of the opera chosen is played as may be crowded into 1½ hours.

Mr. Truman does not write out any of the arrangements, but transcribes them direct from the score; he has composed many pieces for organ, voices, orchestra, and other instruments.

With the Builders

FRANK BLASHFIELD

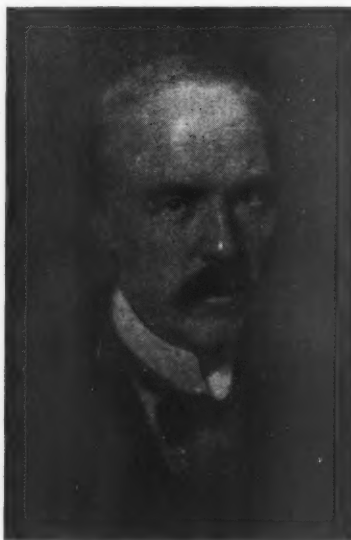
who finished and voiced the Barrows residence organ described in a former issue, has moved to Cleveland, Ohio, to inaugurate his new activities in modernizing organs. Mr. Blashfield was formerly one of the Buhl & Blashfield partners of Utica, N. Y., and retains somewhat close relationship with their successors, the Buhl Organ Co., at the same time carrying his center of activities to Cleveland. Mr. Blashfield says:

"Organs are like houses, in that however carefully they are planned and built, there appears with changing environment the necessity for alteration. The refinement of electric action has wrought wonders. The case-work and practically all the pipes, reservoirs, and swell boxes are entirely satisfactory and good for 25 years more of service. But the organ is considered an old one because of its inadequate console. There are hundreds of organs built 30 years ago with tracker actions that are as obsolete today as an automobile built 10 years ago."

It is Mr. Blashfield's aim to save these old instruments by modernizing them; the field is undoubtedly great and as inviting.

BUHL ORGAN CO.

dedicated their 3m in High Street M.E., Binghamton, N. Y., Nov. 28th in recital by Mr. J. Emery Kelley, of North Church, who was consulted in the specifications. Dec. 1st Mr. William E. Bretz, Harrisburg Representative of T.A.O., gave a recital on this instrument. Mr. P. C. Buhl in a letter not for publication, commented, "I hear a great deal of organ playing and I want to say that Mr. Bretz gave



MR. ERNEST TRUMAN, A.R.C.O.

The first Australian organist to be introduced to the American organ world; Mr. Truman is municipal organist of Sydney, giving recitals on the 5-127 Hill organ, which cost the city \$80,000. almost forty years ago. Through the courtesy of our Representative, Mr. Arthur Smyth, other Australian organists will be presented through these pages.

a very fine performance; there was no doubt that he knew what he wanted to say and he said it beautifully." Also Mr. Buhl good-humoredly challenges, "Binghamton has a very unusual collection of organs by noted firms; well, look them all over and then tell us what you think of ours. Yes, we shall strive to build the best organs ever, and we hope to be known to a wider circle as time goes on." With those sentiments the publishers heartily agree. We believe men and firms with that aspiration usually rise to the top and give the buyer all he can get anywhere. After all, the will to serve faithfully is worth much fine gold.

MÖLLER

has contracted through the Philadelphia office of Mr. L. Luberoff for fourteen organs for the new Knights of Pythias temple, and two 2m harmoniums.

KILGEN

has issued an attractive booklet of Kilgen installations, including Honduras, West Indies, Canada, Italy, Mexico, and Nicaragua. A few pages of good advice on the information a prospective purchaser should furnish a builder conclude the book; we learn that as an average a church spends \$10. a seat for its organ; thus a church seating 400 would spend \$4,000., as a minimum. Perhaps some figurative soul will dig in and tell us what the average better-class church spends, for it is considerably more than ten a seat. Who wants the job? These pages of-

fer themselves willing publishers for the results. Kilgen is featuring their new piano-playing attachment by which a pianoforte can be played from any manual at 16', 8', or 4' pitch, and with different strength of stroke, as well as with full use of the dampers. The device may be illustrated in later pages.

Mr. J. Lewis Doyle of the Chicago Kilgen office has been transferred to the new Kilgen office established Jan. 1st in New York City, Suite 1017, Steinway Hall, 109 West 57th Street. In establishing a New York branch office Kilgen not only gives better service to its growing Metropolitan trade but again occupies the old territory in which the first American Kilgens were built. All of which is endorsement of the suspicion that after all civilization does advance in circles.

MR. HENRY WILLIS

of London spent a month in America inspecting many of our latest products. He was the victim of appendicitis while in Boston but recovered sufficiently to postpone the operation until his return to London. Mr. Willis brings to America a very expert but friendly criticism and appraisal; his frequent visits will be the source of much good to the American organ world. Perhaps some day the narrow-mindedness that prevails only too vigorously will disappear entirely by virtue of many official visits of inspection on the part of American builders to England and other organ-building countries. Manifestly England is vastly in the lead on the other side of the Atlantic, as both France and Germany are still following tradition instead of intelligence. But it's not so in England, in spite of the fact that they still consider Americans rather more brilliant than solid. We may be guilty, let's make sure.

News Brevities

MR. HENRY F. SEIBERT CURRENT BOOKINGS

- Nov. 21, Huntington, L. I., new Casavant
- 23, Endicott, N. Y., return engagement
- 26, New York, Town Hall
- 28, New York, St. Thomas Lutheran
- Dec 9, WJZ Radio, from New York
- 10, New York, Town Hall
- 16, Reading, Pa., Trinity
- 20, Troy, N. Y., new Austin
- Jan. 2, New York Trinity Lutheran, followed by Christmas cantata
- 4, Jamestown, N. Y., new Möller
- Florida Tour during latter part of January

DR. MELCHIORRE NAURO-COTTONE gave a recital of ancient chants, polyphonic music, and organ solos for the Pius X School of Liturgical Music in New York City Dec. 18th.

THE MORNING CHORAL of Brooklyn, N. Y., a ladies' singing club of which Mr. Herbert S. Sammond is conductor, entertained an audience of invited guests Dec. 2nd, in a program of varied and highly enjoyable part-songs and solos.

AMERICAN CONSERVATORY RECENT APPOINTMENTS

THE SCHOOL OF THEATER PLAYING, of the American Conservatory, Chicago, under the direction of Mr. Frank Van Dusen, announces the following recent appointments in

keeping with the School's policy of both fitting the student for professional theater playing and helping him find a position:

Miss Edith Royalty, Star Theater, Elgin, Ill.
Paul Bennett, Delft, Munising, Mich.
Korneth Cutler, Assistant, Michigan, Chicago.
Charles Vogel, Capitol, Whiting, Ind.
George Coigs, Orpheum, Hammond, Ind.
Quentin Kongsback, Palace, Sandusky, O.
Harry Lee, New Th., Negaunee, Mich.
Miss Ruth Reeser, Palace, Sandusky, O.
Miss Anna Molins, Theater, Marshfield, Wisc.
Henry Hankins, Academy Th., Chicago
William Hennebury, Orpheum, Chicago
Harry Weiner, Chateau, Chicago
Miss Alvina Michals, Assistant, Buckingham, Chicago

Miss Agnes McMorow, Clermont, Chicago
Mr. L. V. Tangeman, Columbia, Coldwater, O.
Mrs. B. W. White, Strand, Asheville, N. C.
Ernst Bushong, Ligonier, Ligonier, Ind.
Milt in Werth, Lincoln Square, Decatur, Ill.
Stanley Anstett, Parthenon, Hammond, Ind.
Warren Coby, Theater, St. Joseph, Mich.
Jack Redmond, Strand, Cedar Rapids, Iowa
Melvin C. Toyne, Pastime Th., Iowa City
Miss Mabel Hara, Majestic, Austin, Tex.
William Hennebury, Orpheum, Chicago
Miss Betty DeNil, New Virginia, Harrisonburg, Va.

Mr. Van Dusen included in his recital Dec. 10th in the Fourteenth Scientist, Chicago, his own Prayer and two works by his assistant teacher Mrs. Helen Seales Westbrook.

CANADIAN COLLEGE OF ORGANISTS
AMONG the interesting events taking place at the Winnipeg Center were a recital given by Arthur H. Egerton Nov. 4th, and a recital given by Ronald W. Gibson Nov. 28th at the Westminster Church. Mr. Gibson also gave an anniversary recital in the Broadway Baptist Nov. 8th. On Dec. 12th Herbert J. Sadler played at the Westminster Church.

AMERICAN ORGAN PLAYERS' CLUB
AT THE Dec. 8th meeting the A.O.P.C. passed a resolution requesting Philadelphia to keep the Sesqui organ as the property of the City, to be ultimately installed in the new Convention Hall.

MORNING CHORAL
THE MORNING CHORAL of Brooklyn, a ladies' singing club of which Herbert S. Sammond is the efficient conductor, entertained an audience of invited guests on the evening of Dec. 2nd at the Brooklyn Academy of Music. Following the musical portion of the evening, which consisted of a varied and highly enjoyable program of part-songs and solos, the club held a reception with dancing.

Carlton H. Bullis.
MR. JOSEPH LITTAU, once an organist, now a conductor, formerly one of the best on Broadway, has been transferred by Publix to the Howard Theater, Atlanta, Ga.; he has been invited to conduct the rehearsals and a March concert of the Nashville Symphony as guest conductor. The day will come, we hope, when Mr. Littau will transfer his activities from the theater orchestra to the concert symphony.

PRINCETON COMMUNITY CHORUS, directed by Mr. R. M. Crawford, Mr. Frederick A. Wohlforth at the organ, gave Saint-Saens' "Christmas Oratorio" with orchestra Dec. 12th to an audience of 1500.

PENNSYLVANIA
THE MONTHLY meeting of the Pennsylvania Chapter was held Nov. 1st. The most important resolution adopted was to have the Secretary draft and send a letter to all colleagues urging them to prepare for the examination.

The first public service was held at St. George's, Richmond, under the direction of Mr. Herbert M. Butcher. It was a volunteer choir, and the rendition of the service was very good. It shows the trend upward in church music in the smaller churches.

Our second public service was held in St. Clements' under the direction of Mr. Henry S. Fry. A fine program rendered by a choir of men and boys makes this annual service a musical attraction. Mr. Fry was assisted by Mr. Wesley S. Sears who participated with Mr. Newell Robinson.

The Church Music Commission of the Episcopal Diocese of Pennsylvania held a conference, supper and service Nov. 15th. The subjects of boy-choir and mixed choirs were discussed with addresses on the former by Mr. Harold Gilbert, St. Peter's and the latter by William Timmings. The attendance at this conference was about 180 including clergy, choirmasters and choristers. This very successful affair was brought to a close by a beautiful evening service at St. Mark's.—NEWELL ROBINSON

An Opportunity

to obtain a stock of *Standard Organ Music*, ranging from Buxtehude to Vierne, over 100 composers, 450 pieces besides Albums, most of it little used; at 50 to 75% discount. Address: S. Salter, 303 West 80th St., New York, N. Y. (Trafalgar 4337)

INDIANA

NOVEMBER meeting was held Nov. 21st in First United Presbyterian, Indianapolis. The minutes of preceding meeting were read and approved. By unanimous vote Mr. Jesse G. Crane was elected dean to fill the vacancy made by resignation of Mr. Horace Whitehouse, and Miss Bernice Fee was appointed auditor to take Mrs. Kemper's place.

—MISS GEORGIA EVA LOCKENOUR

CENTRAL OHIO

ON NOV. 22nd a program of Public Service was given in the First Congregational, Columbus. The anthems were sung by combined choirs under the direction of Mr. Edward G. Mead, Dean.

CONSERVATORIES

CINCINNATI College of Music has a most attractive Year Book; Dr. Sidney C. Durst and Mrs. Lillian A. Rixford are the organ faculty, the organ being a 3m Möller in the College Auditorium.

COLUMBIA UNIVERSITY offers a series of lectures by Mr. C. H. Doersam and Mr. Walter Henry Hall.

MIAMI UNIVERSITY includes the organ in its curriculum.

UTICA CONSERVATORY heads its organ department with Mr. Charles H. H. Sippel; Mr. Frank Parker is featured as head of the extensive vocal staff.

NORTHWESTERN UNIVERSITY has a special course and descriptive bulletin on its work in behalf of church and choral music.

MR. J. WARREN ANDREWS devoted an evening service, in the Church of Divine Paternity, New York, to the compositions of his pupil, Charles P. Scott, a Boston organist who died Nov. 14th last. Mr. Scott received virtually all his organ instruction from Mr. Andrews, and after going to Boston he studied theory with Mr. Chadwick, later going to Germany for three years piano study. He was one of the faculty of Franklin Academy.

MISS CAROLYN M. CRAMP, P.A.G.O., formerly of New York, now with the First Methodist, Pottsville, Pa., is having unusual success in her recital and church work; she is winner of the Guilman Organ School gold medal.

GEORGE W. GRANT of Roanoke, Va., sends a press clipping in which a writer asks some vigorous questions on church music—too long for these limited columns. The writer refers to Sousa's band arrangement of "Onward Christian Soldiers" as giving "a new conception of the Church Militant." True no doubt, that the hymns have become so wishy-washy in their treatment that they are no longer much credit to the church.

DR. RAY HASTINGS of Los Angeles is featured by Temple Baptist's newspaper advertising—as every worthy organist should be. Dr. Hastings uses his art to please those who engage him; the result is unlimited enthusiasm from his associates in the Temple.

CARL MUELLER of Milwaukee is the subject of an attractive leaflet dealing with his ten years service; his 75th recital was given Oct. 10th last.

MISS GRACE CHALMERS THOMSON of Atlanta has an entirely volunteer choir of juniors whose aim is not junior but senior standards of repertoire and rendition. Silver medals are awarded for exemplary attendance, and eight singing classes are organized for the juniors. Miss Thomson secures unusually good attendance from her choristers.

DR. GEORGE HENRY DAY, new Dean of Western New York A.G.O. was guest of honor at a dinner given by the N.A.O., Wilmington, Nov. 16th, after which he presented an All-American program on the 4m Möller in St. Paul's. The choir of Christ Church, Buffalo, of which Dr. Day is organist, began the winter series of Musicales Nov. 28th.

DR. ROLAND DIGGLE bought a new Buick in November, and not knowing what would happen if a Buick should meet a Chevrolet and hold an argument on the subject of right of way, he did the logical thing

and experimented. He apparently is not a bit sadder and only a little bit wiser.

EDWARD EIGENSCHEIN of the Michigan Theater, Chicago, appeared as soloist before the Chicago S.T.O., Kimball Hall. Nov. 2nd he played Mr. Barnes' residence organ before a gathering of A.G.O. and N.A.O. members.

DUNCAN S. MERVYNNE, of the Scottish Rite Cathedral and Lincoln Ave. Methodist, Pasadena, Calif., presented a program at the Hollywood High School on the 3m Skinner.

MISS ELLEN M. FULTON assisted at the piano at the concert of chamber music given by the New York String Quartet, Nov. 19th at the Century Club, Scranton, Pa.

DR. ERNEST MACMILLAN heads the Toronto Conservatory, succeeding the late Dr. A. S. Vogt.

M. M. HANSFORD returned to his old haunts in New York City for a brief visit early in December.

MRS. HARRIET S. KEATOR, Ashbury Park, N. J., has returned from a visit to Hawaii and California.

ROUARKNOVELTY ORCHESTRA, Martinsburg, W. Va., of which Mrs. Mary Rouark is Conductor and her husband Manager, have issued a souvenir program of the dance and music together with historical sketches as presented by the Orchestra.

DONALD ROBERT ROSS, a new organist, made his personal debut in Carnegie, Pa., Nov. 9th; he weighs four pounds. His daddy, R. Wilson Ross, organist of Liberty Theater, dedicated a Marr & Colton in the Warsaw Congregational, Nov. 14th.

ARTHUR H. TURNER, Springfield's municipal organist, directed the Springfield Symphony in the opening concert of the season Nov. 16th.

POMPANO, FLA.: Kester Brothers have a new organ.

CHICAGO
by
LESTER W.
GROOM
Official
Representative



CONSIDERABLE caustic comment concerning Carpenter's creation causes mixed conjecture. SKYSCRAPERS (first Chicago presentation in November by the Chicago Symphony) is a wonderfully happy-go-lucky combination of art and nonsense, built for an orchestra which contains even such old-fashioned instruments as violins and clarinets. But with saxophones, banjos, etc. it produces a graphic picture of American life as represented by the large cities where skyscrapers abound. From my window, as I write, I can hear steel rivetting machines, auto horns and motors, street-car bells, policeman's whistle, news-boy shouts, and what-have-you; Mr. Carpenter certainly has transmitted most of these sounds to music as faithfully as was accomplished in the London Symphony of recent years. Accepting as an established fact that there is no American school in music (shall we except Indian and Negro music?) it seems feasible and plausible that our country's style may well be represented by that which is neither German, nor French, nor English, even though it comes well nigh not being music either. As a momentary pleasure, it satisfies only a few, but, like his ballet KRAZY KAT, analysis may open composers' minds to many possibilities hitherto undiscovered.

A superb row of recitals and services mark the installation of the 4m Austin, a memorial to John J. Charles, in St. Mark's, Evanston. Contrary to usual custom, their own organist, Mr. Stanley Martin, played the dedicatory recital. Mr. Herbert Hyde played another a few evenings later, and further on Mr. John Doane of New York and certain members of the Illinois Guild tried it out. A choir reunion was one of the incidents of the celebration.

The master organ display of the century appeared in the Kimball windows, five consoles for the Roxy Theater, New York. Three of them are designed to play in the theater,

another is for broadcasting, and the last one for the foyer. The signs announced the organ has 4,500 pipes and the five-manual console has 465 stops "and accessories".

I have the distinct and, as far as I can determine, the sole honor of giving a lesson to a pupil who gave up an opportunity to see the Army and Navy game for the obedience to duty and came and took her organ lesson. This persevering young lady sent another in her place, and listened in on the radio for the first half, then shut it off and hurried to the church for her lesson. (When I told this to my choirmen, the only response was "The first liar's got no chance.")

Chicago organists are never backward in coming forward when an invitation is issued by Mr. Wm. H. Barnes for an evening of music at his home, and when 120 gathered there recently, they were soon brought into a spirit of good fellowship by Mrs. Barnes' hearty welcome, and organ, piano, and vocal music, together with stories and anecdotes by the host. Mr. Edward Eigenschank, Mr. Stanley Martin, Mr. Barnes, Mrs. Zaring, and Chandler Goldthwaite (by proxy of the automatic organ), were soloists.

The internationally famous organist of forty years recitalling, Mr. Clarence Eddy, played his annual in Kimball Hall Oct. 28th. This outstanding figure of organ music in America still entrances audiences as he did years ago, and still makes history as he did when he opened the Auditorium organ, and when he played the wedding for Theodore Thomas (as I noticed in the new Philo Otis book about the Chicago Symphony Orchestra) in my own church on my own organ in 1890. And his programs each contain a number of new compositions hot off the press, and sometimes not on the press yet. He is therefore a rebuke to organists who repeat their once good repertoire ad infinitum.

Another set of organ pieces by Helen Searles Westbrook have been published by Summy. One of the most pleasing and odd is ON THE ONTAGON RIVER, a slightly Oriental melody with an insistent wave-like accompaniment whose harmonic changes are pleasingly queer. Another, ANDANTE RELIGIOSO, contains a serio-theatrical religious serenity, which will be useful to show players and recitallists.

DETROIT
by
**ABRAM
RAY
TYLER**
Official
Representative



THE SAINTS preserve us from our friends (including Editors). But, I shall never dare fall on copy again, after seeing what ye Editor did to me in the November issue.

The Guild is off for a fine year. Under "Fred" Morse's artistic and capable direction, a program has been prepared which will make the members, if they realize their opportunities, plan to miss no meetings this year. Late in October these plans were disclosed at the first meeting, and the meeting was further noteworthy by virtue of Miss Alma Sloan's very comprehensive and inclusive report of her stewardship as representative of the Guild and its annual meeting in Buffalo. Miss Sloan who administers the finances of the Chapter proved herself a good speaker, a very keen observer, and a fine reporter. Miss Adelaide Lee gave us a few words of her Paris experience, and agreed to show us the results of her studies in a recital at the December meeting. Nov. 21st Mr. Chandler Goldthwaite of New York held a good audience fairly spellbound (I have not noted a greater attention at an organ recital in years) with a very interesting and novel program. Bach was a very commonplace to him, and played, I fear, a bit irreverently. Criticism of such impeccable technique, and such a fascinating menu, is ungracious, but for his consideration I submit that his use of score for parts of the program was disturbing, and that his Widow registrations were a trifle thick. The rest of the overlong program was indeed a treat, and we shall all hope to hear him, as is hinted, with our Symphony Orchestra some time later in the season.

The NINTH SYMPHONY is to be given a very much more COMFORTABLE hearing, I understand, this year, Mr. Kolar having weeded out the mezzos from his soprano section, so as to produce a pure colorature timbre from that department. Knowing Kolar, I believe he can do it if anybody can and give us a really grateful NINTH. The Bach "PASSION" is to be given enough performances (also) this year to give everybody a chance to hear, what I consider, the greatest performance I ever heard anywhere.

THE DETROIT SYMPHONY gave Eric Delamarter's First Organ Concerto Dec. 9th and 10th, with the Composer conducting and the master performer Palmer Christian at the console. Mr. Delamarter's work displays exquisite workmanship and a consummate command of his media, but to me it says nothing, however saying it beautifully. How spontaneous the Mendelssohn Ruy Blas, how absolutely perfect the Lalo Cello Concerto with our artist leader of 'celli, Georges Miquelle, in the delightful role of modest apologetic interpreter. How utterly moving the Schubert Unfinished—though I wondered where Mr. Gabrilowitsch got the duple instead of triple pulse he used in the first section, and corrected in the second. How glorious and grateful the Meistersinger Overture.

DENVER and BOULDER
By **FREDERICK J. BARTLETT**
Official Representative

WELL, WE COLORADOANS are doing a little strutting of our own this month.

First, a composition for orchestra, Mr. Edwin Stringham's VISIONS, has been placed in this year's repertoire of two of our leading Western symphonies. Kansas City Symphony is expecting to use it on tour.

Second, our own Denver singers, Miss Ina Rains and Mr. Frank Dinhaupt, won the respective contests at the Sesequi, Philadelphia.

The only notable organ opened during the month is the 3m Möller in the home of Mr. Sewell Thomas. Mr. Funkhauser, of the Möller Company, had charge of this installation and invited your Correspondent to give the instrument a tryout. It is a very good example of a properly voiced and balanced residence organ,—tone excellent, a good ensemble, together with ample stops and mutations. It reflects great credit on the builder, and also on those who installed it.

The organ at the Cathedral of the Immaculate Conception is being used quite a good deal for radio concerts this fall. Father Bosetti has charge of the music.

Mr. Horace Whitehouse, recently appointed head of the music department, Colorado University, informs me it is his intention to revive the old Colorado chapter of the A.G.O. Before coming to Boulder. Mr. Whitehouse was dean of the Indiana Guild.

HARRISBURG
by
**WILLIAM E.
BRETZ**
Official
Representative



THE REGULAR monthly meeting of our local organization was held in Camp Curtin M.E. Nov. 8th. Rev. George H. Ketterer spoke on Church Music, with organ illustrations by Miss Violette Cassel. A short recital was played by Mrs. Harry Howard, a pupil of Miss Cassel.

Several Sunday evening musicales have been presented: at Fifth St. M.E. on the 7th, Mrs. John R. Henry giving a short preludial recital; on the 14th at Trinity M.E. under the direction of Mrs. Florence Ackley Ley; on the 21st at Olivet Presbyterian, Mrs. Warren Boudman, on the 28th at Camp Curtin M.E. under the direction of Miss Violette Cassel, who opened with an organ recital.

An evening of music was presented at Christ Lutheran Nov. 18th, when Millard's "Mass in G" was sung under the direction of Mr. Warren Lynde, with Mr. Clarence E.

Heckler at the 8m Austin.

A special meeting of our local chapter was held in Pine St. Presbyterian Nov. 29th; we were privileged to hear Dr. William A. Wolf of Lancaster, state president of the N.A.O., who urged our local chapter to affiliate with the N.A.O.

Your Correspondent gave a recital Nov. 16th in Grace Lutheran Church, Butler, Pa.

**NEW YORK
AND
BROOKLYN**
by
**ALANSON
WELLER**
Official
Representative



BROOKLYN's season is at its height. There was on Nov. 17 the joint recital at Plymouth Institute by G. Waring Stebbins, one of Brooklyn's best loved organists, and Arcadie Eirkenholz, well known radio violinist. Mr. Stebbins included two of his own compositions, a charming REVERIE, as yet unpublished, and the stunning POLONAISE, one of the best things by contemporary American organists which I know. The Plymouth Institute is connected with Plymouth Church and offers during the season many interesting musical events and lectures; the instrument is a 4m Skinner. Mr. Charles O. Banks' second recital took place Dec. 1st and had for its principal numbers Borowski's SECOND SONATA and Elgar's POMP AND CIRCUMSTANCE.

Mr. Louis Robert has resumed his noonday recitals at Holy Trinity; he makes a practice of introducing to his growing downtown public, unfamiliar compositions by recent or contemporary European writers. Among these were a REVE D'AMOUR by his teacher de Pauw, and a CARILLON by Jac. Bonset, a young Dutch composer.

Two new organs have been added to Brooklyn's list of fine instruments. The first is a 3m Austin, Church of the New Jerusalem; Mr. R. Huntington Woodman was consulted in the specification and will give a recital very shortly. The second is a 2-20 Estey in Ocean Parkway M.E., Mrs. Luise C. Wood, organist; it has the Luminus stop-touch console.

Several excellent choral numbers have been given Brooklyn audiences of late. On Nov. 24th the Dayton Westminster Choir gave a concert at Lafayette Avenue Presbyterian. Three "first performance in America" compositions were given: Brahms' "51ST PSALM", Samuel Ganes' "LORD'S PRAYER", and Arnold Mendelssohn's "EASTER MOTET". The excellent work of this famous organization is too well known to require comment.

St. James Episcopal, Mr. William Bridgman, organist, has resumed its regular series of oratorios.

Dec. 2nd the Morning Choral of Brooklyn, Mr. Herbert S. Sammond, conductor, gave its initial concert of the season. Particularly effective was Liszt's LORELEY, admirably suited to arrangement as a women's chorus with soprano solo. Earl Beatty's little "SNOWFLAKES" was charmingly done.

Stanley W. Van Wert of St. Paul's is resuming his regular series of recitals of ecclesiastical music. His first program included works of the ancients. Some of his other interesting programs will be noted in these columns during the coming season.

—ALANSON WELLER

The experimental laboratory of the Radio Corporation of America is contemplating using records of organ music with pedal cadenzas in an effort to test and perfect their recording and broadcasting of the low notes of the scale. The R.C.A. recently developed a recording and reproducing device by which one of our most undressed theaters reinforced the singing of its chorus.

The new Paramount Theater, larger than any of the other Public chain, has opened. Mr. Jesse Crawford and his wife are at the Wurlitzer consoles and Mr. Irvin Talbot is conductor. Rivoli is being renovated.

New York presumably takes the lead again for size in theater organs; the new Roxy Theater is installing its Kimball Organs. There is to be a 5m console on the stage flanked by a 2m on each side, with another Kimball in the radio room and another in

Liberty Organ Percussions

THE selection of the percussions for your organ deserves the same careful attention as the selection of any other stops and your specifications should include the Liberty Organ Percussions so necessary to perfect tonal blend and harmony.

Omitting to specify the Liberty Organ Percussions means the neglect of a highly important part of your organ.

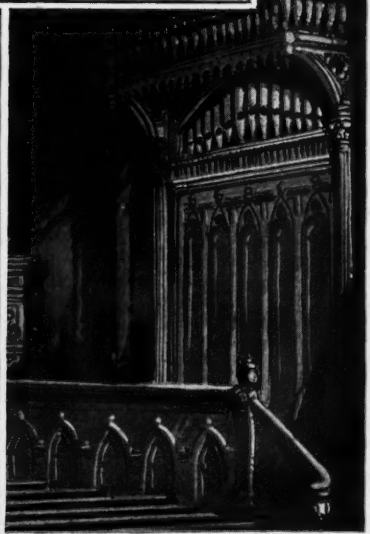
At your request your builder will supply any of the various Liberty Percussions and it is to your interest to insist upon their installation.

Many of the leading organ builders here and abroad use the Liberty Organ Percussions as standard equipment in their high grade instruments.

Our catalogue "P" and any information you may wish will be forwarded free of charge.

Sole Manufacturers

The
Kohler-Liebich Co., Inc.
3549-53 Lincoln Ave.
Chicago, U. S. A.



Palmer Christian AMERICAN RECITALIST

Playing characterized
by imaginative use of
tone color; brilliancy;
sane but unhackneyed
interpretation.



EXCLUSIVE MANAGEMENT

East of the Mississippi: ALEXANDER RUSSELL,
WANAMAKER AUDITORIUM, NEW YORK. *West of the
Mississippi and Canada:* BOGUE-LABERGE CONCERT
MANAGEMENT, INC., 130 WEST 42ND ST., NEW YORK.

MIDMER-LOSH ORGANS

*Not for the least
money ~ ~ ~*

*Nor for the most
money ~ ~ ~*

*But for the most
discriminating ~ ~ ~*

Main Office and Works: MERRICK, N. Y.

the foyer. Mr. Charles Previn is to be conductor.

Mr. Raymond Nold is presenting his unusual musicals in the Church of St. Mary the Virgin, P. E., with Mr. George W. Westerfield, F.A.G.O., his associate organist, at the console. These musicals are well worth attending.

The French Church on 27th Street is being torn down preparatory to the congregation's move to other territory; the organization is almost 300 years old.

New York organists are neglected in their churches' newspaper advertising, as everybody knows; Mr. Lippincott of Philadelphia points out that his City does much better in this regard.

A man who has been and perhaps still is Music Committee Chairman of one of our largest churches is having his political affairs looked into as the result of the recent attempted jail-break which resulted in the suicide of three prisoners and the murder of two keepers.

The Rockefeller Baptist is progressing with its plans for a four-million-dollar church.

The New York String Quartet is added to our town's galaxy of fine artists. Nothing finer in the art of music than a fine string quartet, and few things more difficult to achieve.

Mr. Henry Willis of London spent the last few days of his American stay in our City. Hope he comes back soon again.

St. Patrick's R.C. Cathedral where Mr. J. C. Ungerer has been organist for over thirty years is about to spend nearly a hundred and fifty thousand dollars on a new organ; the case alone will cost thirty thousand. Gallery is to be reinforced to carry the weight of the great instrument.

Mr. Frank Stewart Adams has deserted Broadway to enter the Moss Circuit, via the new Academy of Music on Fourteenth Street.

The Dayton Westminster Choir has paid its second visit, and been entertained by the N.A.O. at supper.

The Architects' Sample Corporation, maintaining beautiful display rooms on Fifth Avenue, has contracted for the display of a Skinner residence organ. It is understood that the Skinner management, in securing the lease for the necessary display space, has bound the Corporation to exclusive rights for a period of years.

OBERLIN CONSERVATORY NOTES By GEORGE O. LILLICH Oberlin Correspondent

THE ANNUAL performance of "THE MESSIAH" was given by the Musical Union Dec. 9th with 250 voices, Dr. Andrews conducting. The accompaniment was supplied by the Conservatory Orchestra, and Mr. Bruce Davis at the organ, whose contribution was worthy of comment; through many years of study he has gained a complete mastery of the score, so that his accompaniment supplies in every detail that highly artistic background so necessary to a finished performance.

Mr. Matthew Sloan, A.A.G.O., '24, of St. Paul's Episcopal, Norwalk, Conn., was heard in recital Nov. 8th.

Mr. Hayden Matthews '26 is playing at the Lyric in Lima, Ohio. He made us a visit on the occasion of the Miami-Oberlin football game. Mr. Matthews was married soon after graduation last June.

Mr. Clarence Lea, a student in the Conservatory last year, is organist at the Capitol, Elyria, Ohio. A new 3-m Robert Morton was installed early in November and Mr. Lea played the opening recital.

The Conservatory Thanksgiving Party, given each year at the Art Building, was a most enjoyable affair. Only one thing was lacking. For four or five seasons past Mr. Laurel E. Yeamans has written an operetta for the occasion, but he is in Paris this year.

The faculty and students are highly pleased with the news that we are to have another new 2m Möller for teaching and practise. This is the sixth organ to be added this year.

Mr. Donald Gilley, third-year student, has been appointed director of music at the church of the Disciple, Lorain, Ohio; he began work Nov. 28th.

Student recitals are held every Wednesday evening in Warner Concert Hall.

As this year begins we look forward to the anniversary of Dr. George Whitfield Andrews who will finish in June his forty-fifth year as teacher of organ and theory in Oberlin Con-

servatory. During this period an unusually high standard has been established and maintained. The young men and women who have received their training under Dr. Andrews are among those who now occupy important positions in churches and conservatories throughout the country.

Dr. Andrews' early years were spent in and near Oberlin and during most of his years in the Oberlin Public Schools he studied music with Prof. Bentley, the father of the present director of Knox Conservatory. While a student in Oberlin he studied with Mr. Fenelon B. Rice, Mr. Frank M. Davis, and Mr. Edward E. Kelsey. In June 1879 Dr. Andrews graduated in organ, piano, violin, and theory. The next three years were spent in teaching at Meadville, Pa., and Toledo, Ohio. In 1882 he began teaching in Oberlin Conservatory and his long years of service there have been broken only by periods of study. From 1884 to 1886 he was in Leipzig and Munich studying with Papertitz, Jadassohn, Rheinberger, and Abel, and in 1888-9 with Guilman and d'Indy in Paris. Dr. Andrews has been director of the Conservatory Orchestra for about thirty years, organist for the Musical Union for twelve years, and has directed the Musical Union since 1900. At present he is organist at the United Church, plays for College Chapel which meets at noon four days a week, and is Professor of Organ and Composition in the Conservatory. He has received the honorary degrees of Master of Arts and Doctor of Music from Oberlin College.

His published compositions are for organ, voice, and stringed instruments. The organ works are unpublished largely by J. Fischer & Bro. who will publish a new INTERMEZZO immediately and a new SONATA in E-flat as soon as it has been revised by the Composer.

OMAHA by MARTIN W. BUSH Official Representative



NOT THAT it is of any particular news value, but rather that it might interest some group of organists somewhere in the U.S.A., here is a story of an idea that grew to such proportions in its success as to cause its own downfall. In the fall of 1924, with the idea of arranging some big service to feature the activities of the Nebraska A.G.O., a plan was formulated to put on a Christmas Carol service with the massed choirs and quartettes from every church in Omaha and Council Bluffs where a Guild member played. This was felt to be a practical idea from an artistic standpoint, inasmuch as the standard carols are in the repertoire of every choir, be it of greater or less distinction, and with but one general rehearsal available, it was quite possible to whip the service in shape. Twenty-seven choirs and quartets, aggregating some 500 singers, participated in the service at the First Presbyterian where Mrs. Louise Shaddock Zabriskie, F.A.G.O., then Dean of the chapter, presides. A most imposing procession preceded the service, carols were arranged in all manner of antiphonal and massed effects, with various choirs located in different parts of the church; seasonal organ solos were played by different Guild members; more people were turned away than gained admittance, and the event was the talk of the town. In 1925, the plan was again worked, but to the dismay of those in charge, with no way of discriminating or refusing participation, the numbers had increased to 88 churches and 700 singers. The service was held at the writer's post, the First Central Congregational; it was tremendously impressive, but obviously the number of singers restricted the number of the congregation to a point where it was unfeasible if not ridiculous to again attempt. This situation, having obtained at the largest Protestant church in the city, we are therefore at the end of our rope for a place. The picture theaters are of course unavailable at the proper hours,

the Municipal Auditorium contains no organ and so long as the affair is in the hands of the Guild, we feel that the organ is a necessary part of the service. The dilemma has aroused considerable agitation for a municipal organ. We would be interested in knowing from other communities, if a municipal organ is a blessing or a curse.

Mr. Edward Rechlin gave one of his characteristic recitals on a small Kilgen in the First Lutheran on Nov. 11th.

Mrs. Louise Shaddock Zabriskie, F.A.G.O., played her 30th recital on the 3-40 Skinner at the First Presbyterian on Nov. 14th.

On Oct. 31st a Guild service was held at the First Baptist in Council Bluffs, with organ solos by Miss Lillian Englund of that church, Mrs. Maud Benjamin, Miss Marguerite Brown, Miss Marguerite Morehouse, and Mrs. Edith Wright, all Council Bluffs members.

The Omaha Symphony, Sander Harmati conductor, gave its second concert of the season on Dec. 2nd.

[That's a wicked inference. Organ builders and salesmen are invited to get after Mr. Bush and do their worst. Everybody knows that a city that doesn't have its own Municipal Organ is no city at all but an antique.—Ed.]

PITTSBURGH NOTES By CHARLES A. H. PEARSON Official Representative

IN THE DEATH Nov. 21st of Joseph Otten, Mus. Dec., St. Paul's Cathedral, Pittsburgh last a very distinguished musician—a man regarded as an authority on the subject of Gregorian Chant and the music of the Catholic Church. Born in Holland about seventy-five years ago, he came to this country when in his prime, settling in St. Louis where he organized a choral society, and the first symphony orchestra in that city. At the beginning of this Century, he was called to Pittsburgh and placed in charge of the music at the Cathedral. Because of his fund of knowledge, and high ideals, he has made St. Paul's choir a model organization and has brought the service to the very highest plane musically. As an active and enthusiastic member of the local Guild, he has developed the custom of having a Gregorian mass sung on Thanksgiving morning for the past several years, over five hundred children from the schools of the diocese singing from the nave, antiphonally, the choir being in the loft. The hour was arranged early enough to permit organists to hear the service before in their own churches, and it was well worth the trip to the Cathedral to hear these children raise their fresh young voices in such hearty and spontaneous praise. This year, the special service was cancelled, and Dr. Otten's "REQUIEM" sung in its place.

The November meeting of the Guild took place at the Church of the Ascension, the 23rd. Mr. Daniel R. Phillippi, organist at that church, played a beautiful recital on the 4m Skinner. It was the first real opportunity the Pittsburgh organists had had to hear our esteemed colleague in recital on his own new instrument, although he has played at Carnegie Hall in Schenley Park, and at the Allegheny Carnegie Hall. The program was well-chosen, and played with great skill and taste. Mr. Jennings' transcription of Gluck's BALLETS OF THE SPIRITS from Orpheus was followed by the INTERMEZZO from Widor's Sixth "symphony". It is interesting to note that Mr. Phillippi plays this charming movement in its original version, prior to the revision of 1900 at which the ending of the first section (and the end of the movement later on) was somewhat altered. Dupre's BEBECUEUX from the Suite Bretonne made delightful use of the celeste and delicate reeds. All the glorious tonal resources were made fine use of, and everyone was thrilled by its performance.

Mr. Lynnwood Farnam has been invited to play a recital in the Carnegie Music Hall, January 25th, and Pittsburgh organists are looking forward with great anticipation to that date. Those who have never heard Mr. Farnam have a treat in store. With the 4-100 Skinner in Carnegie Hall, so beautifully voiced, rich in delicate strings and reeds, capable of so much mystery and atmosphere, this distinguished player, famed as a colorist, cannot fail to delight all who hear him.

Is Evolution True?

In many achievements of mankind we know it is. In that knowledge we have discarded a system of mechanics that was perfectly suited to our forefathers and their tracker-action organs, and in its stead have developed a system which takes into consideration our own electric actions, cement swell boxes, and wild riot of colors.

That is why our pupils play interestingly and intelligently—and masterfully!

XX

The Modern Scientific Organ School

2067 FIFTH AVENUE, NEW YORK CITY

Lyric Composition Through Improvisation

by

FREDERICK SCHLIEDER

MUS. M., F.A.G.O.

*The first text-book of the
Schlieder
Creative Harmony Series*

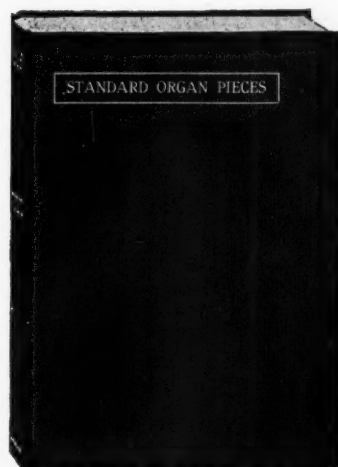
A new and approved method of developing the rhythmic, melodic, and harmonic faculties in their relation to lyric composition through improvisation.

Address all inquiries
for advance copies of the book, to—

THE SCHLIEDER SCHOOL
Hotel San Remo, 146 Central Park West
NEW YORK, N. Y.

CONTENTS

Adagio Beethoven
Air Bach
Air Giordani
Air (Rinaldo) Handel
Air (Pur Dances) Lotti
Andante (Orfeo) Gluck
Andante Mendelssohn
Andante Tchaikovsky
Andante Religioso Thome
Andantino Franck
Andantino Lemare
Angelus Serenade Braga
Angelus Massenet
Anitra's Dance Grieg
Aragonesa Massenet
Ave's Death Grieg
Ave Maria Gounod
Ave Maria Schubert
Barcarolle Offenbach
Berceuse (Jocelyn) Godard
Berceuse Schytte
Bridal Chorus Wagner
Cantilene Nuptiale Dubois
Cavatina Raff
Chants Russes Lalo
Cinquantaine Gabriel-Marie
Consolation No. 5 Liszt
Consolation Mendelssohn
Coronation March Meyerbeer
Cradle Song Hauser
Cradle Song Iljinsky
Cygne, Le Saint-Saens
Dance of Hours Ponchielli
Dead March Handel
Dervish Chorus Sebek
Erotik, Op. 43 Grieg
Evening Prayer Reincke
Evening Star Wagner
Fanfare, Op. 49 Ascher
Festival March Gounod
Funeral March Chopin
Gavotte in D Gosses
Grand March Verdi
March (Tann.) Wagner
Hallelujah Handel
Hungarian Dance Dvorak
Hymn of Sun Korakow
Idyl Merkel
Intermezzo Mascagni



79 of them are musical gems that make friends for organists who play them. The most convenient and economical book of organ music ever produced.

Kol Nidrei Hebrew
Largo Dvorak
Largo Handel
Largo Moussorgsky
Lost Chord Sullivan
Madrigal Simonetti
March (Tann.) Wagner
Marche Celebre Lachner
Marche Militaire Schubert
Marche Nuptiale Ganne
Melodie, Op. 10 Massenet

\$3.00 net postpaid, paper-bound

\$5.00 net postpaid, cloth-bound

Sold in U.S.A. only

Send orders direct to

ORGAN INTERESTS INC.

467 CITY HALL STATION, NEW YORK, N. Y.

4¹/₃ c cheap?
No, inexpensive!

"STANDARD ORGAN
PIECES", 9¹/₄ x 12³/₄, 114
pieces, 441 pages, fine
engraving, three - staff
throughout; 39 pieces are
classics, 70 are popular;
76 are inspirational, 22
are technical, 16 are nei-
ther; 61 beautiful melo-
dies; 18 very easy, 36 easy,
40 medium, 18 difficult, 2
very difficult; 78 for the
church, 88 for the theater;

Melody in F Rubinstein
Military Polonaise Chopin
Minuet in G Beethoven
Minuet Mozart
Miserere Verdi
Moment Musical Schubert
My Heart Saint-Saens
Nocturne Chopin
Norwegian Dance Grieg
Oriental Cui
Pilgrim Chorus Wagner
Players, Op. 5 Granados
Poeme Fbich
Prayer Humperdinck
Prayer (Octett) Schubert
Prelude Csm Rachmaninoff
Pres de la Mer Arensky
Prize Song Wagner
Quartet (Rigoletto) Verdi
Ramcaux, Les Faure
Reverie, Op. 9 Strauss
Romance Rubinstein
Romance Svendsen
Romance Faure
Russian Patrol Rubinstein
Salut d'Amour Elgar
Sarabande Handel
Scotch Poem MacDowell
Serenade Drigo
Serenade Gounod
Serenade Schubert
Serenade Widor
Serenata Maszkowski
Sheherazade Korsakow
Sextette (Lucia) Donizetti
Simple Aveu Thome
Song Tchaikovsky
Song of India Korsakow
Souvenir Drdla
Spring Song Mendelssohn
Torchtlight March Clark
Traumerei Schumann
Triumphal Entry Halvorsen
Unfinished Sym. Schubert
Vision Rheinberger
Volx Celeste Batiste
Volx Boatmen Russian
Waltz in A Brahms
War March Mendelssohn
Wedding March Mendelssohn

Dr. Heinroth opened two new organs the week of November 21st, one in Fort Wayne, Ind., built by Aeolian, the other a Skinner in McKeesport, Pa. In both cases he was greeted by capacity audiences, and was struck by the enthusiasm and interest displayed by so many for the organ. With characteristic modesty, he overlooked the fact that he is one of the ranking organists of the world, and that his name and fame have gone far beyond the confines of his native New York, and his adopted Pittsburgh. Mr. John A. Bell, organist of the 1st Presbyterian, Pittsburgh, was consulted in each of the specifications.

Mr. Albert Reeves Norton gave a recital Nov. 9th at the Pittsburgh Musical Institute, on the 3rd Möller. Two seldom-played pieces by W. T. Best opened the program, and proved to be delightful works. Borowski's Third Sonata was given an authoritative performance and the writer enjoyed Guilmant's Marche Religieuse.



PORTLAND
by
FREDERICK W.
GOODRICH
Official
Representative

THE OREGON GUILD, under the rule of its re-elected Dean, is now in full working order. A series of Sunday afternoon recitals is planned at Trinity Episcopal, St. Mary's Catholic Cathedral, Reed College, and various other places. Attention is also being given to the question of better music in theaters and a committee is appointed to wait upon the managers and make a request that at least one good piece of organ music shall be included in the program every week in the principal theaters of the city. The Chapter has decided to meet for breakfast instead of luncheon during the coming season.

Cecil Teague, for several years the capable and artistic organist of the Majestic Theater, has changed his location to Los Angeles. Mr. Teague was the President for the past year of The Musician's Club of Portland, an old established and somewhat exclusive organization of twenty-five men.

Mr. Glenn Shelley is a recent appointment as organist of the Liberty Theater. In the accompaniment of the pictures Mr. Shelley does very excellent work. He is not too noisy and his registration is full of color. He particularly excels in comedy work of the type of "Felix the Cat". His attempt to make the audience sing popular songs by printing the words on the screen is not a success. When will theater managers learn that the people do not wish to sing! They attend the theater to be amused and would very much rather listen to a snappy organ solo well played, than act themselves in the role of vocalists.

The services of dedication of the Knight Memorial Congregational in the beautiful capital city of Salem were held Oct. 17th. Mr. William Robinson Boone (First Church of Christ Scientist) dedicated the new Kimball on the preceding Friday evening.

The Feast of St. Cecilia was celebrated at St. Mary's Cathedral by a musical service; the choir sang several numbers, including the beautiful "LUX BENIGNA" (Lead Kindly Light) of Cyril Jenkins; your Representative played two numbers from the CONCERTO GREGORIANO of Pietro Yon. Cesar Franck's "PANTIS ANGELICUS" was one of the motets at Benediction.

James Hutchison, for several years the very capable organist of Westminster Presbyterian, has been appointed to Trinity Episcopal where he will have the reconstructed 3-40 Kimball.

The Sunday afternoon Municipal Recitals are now in full swing. More will be said about them in the next issue. They supply many thousands of persons with good music of high class popular type for several months of the year.

The new Spanish type Bowles' mansion now being built on the beautiful heights

dominating the City is to contain a large Aeolian organ.

[Our Representative is too modest to mention it but he has been honored by the Portland Symphony, under the direction of one of the world's very greatest conductors, Mr. van Hoogstraten, with the task of writing the very extensive program notes that are printed in the Symphony's program book. This is the kind of men T.A.O. picks to represent you, Honored Reader.—Ed.]

ST. LOUIS NEWS SUMMARY

By N. WELLS
Official Representative

MR. WILLIAM THEO. DIEBELS has resumed his recitals at the New Cathedral, one of the grandest in the country, on Sunday afternoon at three, and will surely attract many visitors, because of the church, its location, and last but not least because of the Kilgen Organ, and the organist, who is a good musician.

The first recital under the auspices of the A.G.O. was given by Mr. Ernest Prang Stamm. He had carefully prepared a varied and interesting program. The organ, built by Hillgreen, Lane & Co., ought to be heard not only in services, but also in public concert. No doubt every organist will agree, but we should like to know how to make a recital of this kind pay! How to get the people to attend!

Mr. Pietro Yon dedicated the huge organ at St. Francis Xavier Church Nov. 7th. A few years ago he was brought to St. Louis by the A.G.O. when he played at the Third Baptist, which had then the largest church organ in the city. Now this distinction belongs to the organ Mr. Yon dedicated. It may be said that no visiting organist pleased the public as much as Mr. Yon, when he played on the Third Baptist organ; on his second visit, he again demonstrated his brilliant virtuosity on the organ and again won many admiring friends. Geo. Kilgen and son may be justly proud over this latest creation.

Mr. John McCormack sang at the Coliseum Nov. 16 to an audience of 4,000. Whether it is an old, old song, or an aria by Bach, or a ballad, or an Irish folk song, he bestows on each the same artistic care and invests each with a beautiful interpretation. Many a simple little anthem or organ number may be made a work of art by careful preparation and interpretation. This should not be an encouragement to use sugary inanities. Music must be inherently beautiful and worth while to please the public, the amateur and the connoisseur alike, to have wearing qualities. Do not despise the simple hymn, or anthem or organ number because it is simple, but make it a living, feeling, glowing, telling thing as McCormack does.

We hope every reader took note of Mr. Rowland W. Dunham's remarks in the last number on color. We know, yes, but we often forget, too often!

We want to thank Mr. Roland Diggle for reviewing foreign organ publications. He is doing the profession an immense favor.

At Loew's State Theater one may hear on Sunday afternoons, concerts by an orchestra of 65 musicians under the baton of Don Albert. Mr. Rudolph Ganz, conductor of the Symphony orchestra, endorsed these concerts in a contribution to the Globe-Democrat.

It seems Mr. Stuart Barries' Sunday concerts on the Wurlitzer at the Ambassador Theater have become an established factor in St. Louis music life. At one of these concerts he played an all-American program beginning with Herbert's AMERICAN FANTASY and ending with NOEL. Perhaps by and by Mr. Barrie will add to the program legitimate organ music.

Mr. Galloway gave his second recital Nov. 21, at Graham Memorial Chapel. These recitals are part of the extension course of Washington University, and are free to the public.

Dr. Percy B. Eversdill has also joined the ranks of busy recitalists. On Nov. 22, he opened the new organ at West Park Baptist Church.

St. Louis has a number of fine women organists, filling their positions as good as their brothers. On Nov. 21 Mrs. Florence Levering Wessener gave a special musicale at Cote Brilliante Presbyterian.

The November meeting of the A.G.O. was held at Webster Groves Presbyterian, Nov. 23. Mr. Alfred Booth was not only the host

but also gathered his choir about him at the organ and sang two fine selections: Huntington Woodman's "A SONG IN THE NIGHT" and Cesar Franck's "150 PSALM."

The speaker for the evening was the chapter's most illustrious member, Mr. E. B. Kroeger, who chose as his subject "Modernism in Music, Has it Had an Effect upon Organ Composition?" Among other things he pointed out that although Bach's organ works were written about 200 years ago they are well suited to the modern organ, that Bach's name appears oftenest on the programs of recitalists; that neither Beethoven nor Mozart left any organ works, though both played the organ, that Mendelssohn, Liszt, and Franck come next after Bach in giving us organ compositions; that although the organ has been mechanically made more perfect year by year the organ composers are not keeping pace with the modern developments, that the great composers are not writing for the organ. What's the reason? The question remained unanswered.

There was no meeting in December. Santa Claus was coming! We wish all organists a prosperous New Year, also our Philadelphia colleagues!

Mr. Albert Riemenschneider of Cleveland played a recital under the auspices of the Guild on the Kilgen Organ at the Third Baptist. He made no concessions to popular taste. The St. Louis organists were glad to have the opportunity to hear his interpretation of Bach, Franck, and Widor; perhaps no organist in the U. S. knows Widor and his works more intimately. We knew Mr. Riemenschneider was a successful teacher, writer, and lecturer; after having heard him play we believe he is a mighty factor in propagating the good and great and beautiful in organ music and organ playing.



WASHINGTON
by
THOMAS
MOSS
Official
Representative

THE LOCAL A.G.O. has voted to invite Headquarters to hold the 1927 Convention in Washington. We hope they decide to come. There is much in the way of entertainment to offer, many fine organs, good fellowship, and much that we need in the way of inspiration from such a splendid gathering of our craft.

The Massed Chorus Concert planned for sometime in the Spring will be a reality, due largely to the visits of the Westminster Choir and other choruses. It has the endorsement of the Commissioners of the District. An out of town director will be brought here to conduct the various units, which will be made up of singers from the local choirs and other choral organizations. Over 500 singers are already assured, and there are yet many organizations to be heard from.

Miss Edith B. Athey, Hamline M.E., announces a series of recitals each one featuring the music of different countries. The first was given Nov. 22nd with a program of Scandinavian music. There was colorful interest in it, and much charm in Miss Athey's interpretations; she is a splendid musician. It is manifestly impossible to select all the good music adaptable to the organ and representative of any one country, or one program. Your Correspondent believes that an organ program should not last more than one hour, limitations this particular concert greatly surpassed.

A joint recital by Esther Cutchin (Mrs. Thomas Moss) pianist, and your Correspondent as organist, was given at Columbus Heights Christian Church Nov. 29, where a new 3m Möller has been installed. The program: CONCERT OVERTURE, Kinder; BECEUSE, Jannefelt; for organ. WALTZ in A-flat, NOCTURNE in D-flat, ETUDE in G-flat, Chopin; TANGO, Albeniz; "NAILA" waltz, Delibes-Dohnanyi; for piano. EVENING STAR, Wagner; ALLEGRETTO in B-flat, Haydn; ANGELUS, Massene; for organ. FANTASIE for piano and organ, Demarest.